THE HARVARD ORIENTAL SERIES

VOLUME TWENTY-SIX

THE volumes of the HARVARD ORIENTAL SERIES are printed at the expense of funds given to Harvard University by Henry Clarke Warren (1854–1899), of Cambridge, Massachusetts. The third volume, Warren's *Buddhism*, is a noble monument to his courage in adversity and to his scholarship. The Series, as a contribution to the work of enabling the Occident to understand the Orient, is the fruit of an enlightened liberality which now seems to have been an almost prophetic anticipation on his part of a great political need.

A brief Memorial of Mr. Warren, as a scholar and as a man of patriotic and practical public service, is given at the end of volume 30 of this Series. It has been reprinted at the end of the seventh and eighth issues of Warren's *Buddhism;* and also at the end of the Descriptive List of this Series, issued as a separate pamphlet, to be had free upon application to the Harvard University Press.

The Descriptive List of the volumes of this Series is given at the end of this volume.

HARVARD ORIENTAL SERIES

EDITED

WITH THE COÖPERATION OF VARIOUS SCHOLARS

BY

CHARLES ROCKWELL LANMAN

Professor at Harvard University; Honorary Fellow of the Asiatic Society of Bengal, of France, of England, and of Germany; Corresponding Member of the Society of Sciences at Göttingen, the Russian Academy of Sciences, and the Académie des Inscriptions et Belles-Lettres of the Institute of France

Volume Twenty-Six

CAMBRIDGE, MASSACHUSETTS

Harvard University Press

LONDON: HUMPHREY MILFORD

OXFORD UNIVERSITY PRESS

1926

VIKRAMA'S ADVENTURES

OR

The Thirty-two Tales of the Throne

A COLLECTION OF STORIES ABOUT KING VIKRAMA, AS TOLD BY THE THIRTY-TWO STATUETTES THAT SUPPORTED HIS THRONE

EDITED IN FOUR DIFFERENT RECENSIONS OF THE SANSKRIT ORIGINAL
(VIKRAMA-CHARITA OR SINHASANA-DVATRINÇAKA)
AND TRANSLATED INTO ENGLISH WITH AN INTRODUCTION

BY

FRANKLIN EDGERTON

Professor of Sanskrit at the University of Pennsylvania, Sometime Instructor in Sanskrit and Johnston Scholar at the Johns Hopkins University, Joint Editor of the Journal of the American Oriental Society, Fellow of the American Academy of Arts and Sciences

PART 1: TRANSLATION, IN FOUR PARALLEL RECENSIONS

CAMBRIDGE, MASSACHUSETTS
Harvard University Press
LONDON: HUMPHREY MILFORD
OXFORD UNIVERSITY PRESS
1926

Volume 26, Translation, first issue: 1000 copies

Composed on the monotype, and printed from the monotype matter, by the Harvard University Press at Cambridge, Mass., U. S. A.

To

My Father and Mother

NOTE FOR LIBRARIANS AND CATALOGUERS

The Library of Congress issues printed catalogue-cards made to follow rules now generally approved by the best experts. The cards for this work bear the serial number 23–26324, and the main entry is "Vikrama-charita." Complete sets of these cards may be had (at a nominal price of 12 cents for each set of 8 or less) upon application to "The Library of Congress, Card Division, Washington, D. C." But (to foreign librarians, at least) the suggestion may be welcome that this work be recorded in Library Catalogues under the following entries:

Vikrama-charita (as title of the Sanskrit text)
Vikrama's Adventures (as equivalent English title)
Edgerton, Franklin, 1885– (as editor and translator)
Siṅhāsana-dvātrinçakā (as cross-reference to Vikrama-charita)
Harvard Oriental Series (as whole, of which this work is part)
Lanman, Charles Rockwell, 1850– (as editor of the Series)

NOTE AS TO PRONOUNCING SANSKRIT NAMES

Short *a*, as in *organ*, or like the *u* in *but*. The other vowels, as in the key-words *far*, *pin*, *pīque*, *pull*, *rūle*, (and roughly) *they*, *so*. Pronounce *c* like *ch* in *church*, and *j* as in *judge*. The "aspirates" are true aspirates: thus, *th*, *dh*, *ph*, as in *hothouse*, *madhouse*, *uphill*. They are not spirants, as in *thin*, *graphic*. The underdotted *ṭ*, *ḍ*, *ṇ*, etc. are pronounced (by the Hindus, at least) with the tip of the tongue turned up and drawn back. Dotted *ṁ* or *ṅ* indicates nasalization of the preceding vowel.

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TABLE SHOWING THE STORIES OF THE FOUR RECENSIONS, AND HOW THEY DIFFER IN SEQUENCE

This is page xii. For explanation of the Table, see page opposite

Original Order Section	SECTIONS OF FRAME-STORY Here V = Vikrama	Southern Recension SR	Metrical Recension MR	Brief Recension BR	Jainistic Recension JR
I.	Invocation: announcement	I	I	I	I
II.	Bhartṛhari and the fruit	II	II	II	IV
	(Here JR has V and Agnivetāla)				V
IIIa.	False ascetic and vampire	IIIa	IIIa	IIIa	VI
	(Here JR has V's conversion)				VII
IIIb.	The gift of Indra's throne	IIIb	IIIb	IIIb	VIII
	(Here JR has V's brilliant court)				IX
IV.	V's death: hiding of the throne	IV	IV	IV	X
V.	Finding of the throne by Bhoja	V	V	V	II
VI.	Jealous king and bad prince, 1	VI	VI	out	XI (in 1)
VII.	Jealous king and bad prince, 2	VII	VII	out	XII (in 1)
VIII.	Bhoja tries to mount throne	VIII	VIII	VI	III
Story	STATUETTE-STORIES				
1.	V's rule for giving in alms	1	1	1	1
2.	Brahman's futile sacrifice	2	2	2	2
3.	Sea-god's gift of magic jewels	3	3	3	3
4.	Vikrama's gratitude tested	4	4	4	4
5.	Jewel-carrier's dilemma	5	5	7	5
6.	V gratifies a lying ascetic	6	6	6	6
7.	Headless bodies revived by V	7	7	5	7
8.	V causes water-tank to fill	8	8	9	8
9.	Fair courtezan and demon	9	10	29	9
10.	V gets charm from ascetic	10	11	10	10
11.	V's vicarious sacrifice	11	9	8	11
12.	Spendthrift heir, woman, ogre	12	12	11	12
13.	V shames the wise by goodness	13	13	13	13
14.	Ascetic warns Vikrama	14	14	14	14
	Emboxment: Fatalist king	embxt	embxt	out	embxt
15.	Nymph, kettle of boiling oil	15	15	15	15
16.	Festival, brahman's daughter	16	16	16	16
17.	V offers himself for rival	17	17	17	17
18.	V visits the sun's orb	18	18	18	18
19.	V visits Bali in nether world	19	19	19	19
20.	V visits a forest ascetic	20	20	20	20
21.	V and the eight Magic Powers	21	21	21	21
22.	V wins magic quicksilver	22	22	22	22
23.	V's daily life and evil dream	23	23	23	23
24.	Strange inheritance: Çālivāhana	24	24	24	24
25.	Vikrama averts evil omen	25	25	25	25
26.	Vikrama and the "Wish-cow"	26	26	26	26
27.	Vikrama reforms a gambler	27	27	27	27
28.	V abolishes a human sacrifice	28	28	28	28
29.	V's lavishness praised by bard	29	29	12	out
	(Here JR has V and sign-reader)				29
30.	The clever mountebank	30	30	30	30
31.	Vikrama and the vampire	31	31	31	out
	Emboxment: Prince and brahman	embxt	embxt	out	out
	(Here JR has The haunted house)				31
32.	V's power and magnanimity	32	out	32	out
	(Here MR has Bhaṭṭi as minister)		32		
	(Here JR has The poverty-statue)				32
33.	Conclusion: Thirty-two nymphs, curst to be statuettes, releast from curse	33	33	33	33

EXPLANATION OF THE TABLE ON THE OPPOSITE PAGE

This is page xiii

Sections of the Frame-story are numbered with Roman numerals, I to XII
Stories told by the Statuettes are numbered with Arabic numerals, 1 to 32

The numbers in the left-hand column indicate the **original order** of each Section of the Frame-story or of each Statuette-story (briefly, each text-unit) of the Vikrama-charita. That is, these numbers show the position which each unit had in the original form of Vikrama's Adventures as reconstructed in the Composite Outline (Volume 26, Part VI); or, in other words, the actual sequence of the Sections or Stories of the Translation or Text as printed in the present volumes, and as summarily tabulated on page xii.

The numbers of the four right-hand columns indicate the position of each Section or Story **in the MSS.** of the several recensions. Thus, original number 9, Fair courtezan, stands in the mss. of MR as number 10, and in the mss. of BR as number 29.

The order of the Southern Recension coincides with the original order. So does that of the Jain Recension, except that it puts original V and VIII immediately after original I, and emboxes original VI and VII in Story 1, and adds three Sections peculiar to itself (JR V and VII and IX of the mss.). The other recensions (Metrical, Brief) dislocate a few of the Stories, and the dislocations are shown by dislocating the Arabic numbers so that they stand a little to the right and out of vertical alignment. Thus MR 10, 11, 9 (of the mss.) correspond respectively to original 9, 10, 11; and BR 7, 5, 9, 29, 8, 11, 12 (of the mss.) correspond respectively to original 5, 7, 8, 9, 11, 12, 29.

MEANING OF HEAD-LINES AND SUBORDINATE HEADINGS

of the pages containing (in volume 26) the Translation and (in volume 27) the Text

Numbers of the Sections of the Frame-story and of the Statuette-stories, as given in the **head-lines** of each left-hand page, refer to the "original order," as explained above.

Numbers given in the **subordinate headings.**—In like manner, the numbers in the left-hand part of these headings refer to the same "original order." In cases where a Section or Story has suffered dislocation in a given recension, this fact is made clear by a statement in the right-hand part of the subordinate heading, which tells expressly what place that Section or Story occupies in the mss. of *that* recension.

TYPOGRAPHICAL DEVICES

Parentheses ( ) are used to enclose matter which seems to be a necessary part of the English rendering.

Brackets [ ] enclose explanatory matter or an alternative rendering.

An asterisk (*) is placed immediately before an emended word, and means that there is some element in that word which is not found in any manuscript.

Much or all of the matter that stands on this page and the next, may be found elsewhere, scattered in one place or another, but so that it is likely to be overlooked. Accordingly, it is well to have it assembled and repeated here in this conspicuous place.

METHOD* OF CITING THE VIKRAMA-CHARITA

This is page xiv

Each Section of the Frame-story and each Statuette-story (briefly, each "text-unit") is cited by the abbreviated name of the recension (SR, MR, BR, JR), followed by a number (Roman for a Section of the Frame-story, Arabic for a Statuette-story) which indicates the place of the unit in the "original order" (see page xiii). — Thus "SR II" and "JR II" (not "JR IV") mean "Bhartṛhari." Likewise "SR 7" and "BR 7" (not "BR 5") mean "Headless bodies."

The Metrical Recension. — This consists wholly of verse-lines. The lines (not the stanzas) are numbered starting at the beginning of each text-unit with number 1, and are cited accordingly.

The other recensions, those in mingled prose and verse, are cited thus:

The stanzas. — Each unit, like an act of a play, is treated as a separate unit, and the stanzas are numbered for each unit starting every time with number 1, and are cited accordingly. — Thus the citation "SR V. 3" means Southern Recension, unit V (Finding of the throne), stanza 3 (jale tāilam). But "MR V. 50" means Metrical Recension of the same unit, *line* 50 (jale tāilam).

The prose lines between any two consecutive stanzas are numbered from the prior stanza to the latter stanza, starting every time with number 1. A given prose line is cited by citing the prior stanza and placing after the citation the number of the line as counted from that stanza. — Thus "SR II. 6.9" means line 9 of the prose passage immediately following the stanza SR II. 6. This is the line in which Bhartṛhari's unfaithful queen gives the fruit to the groom, and corresponds to BR of II. 17. 1 and to JR of II. 9. 10. — If there be no prior stanza, that is, if the unit begin with prose, a zero is put in place of the stanza-number. Thus SR 2.0.36 is the line beginning devatayo 'ktam: bho rājan.

* Sanskrit works in mingled prose and verse (such as the dramas and story-books and the Southern and Brief and Jain Recensions of Vikrama-charita) are numerous. This method of citing them is simple and practical. It is the one devised by the General Editor of the Harvard Oriental Series, and was proposed by him in an essay printed at pages xvii to xxvii of volume 21 of that Series, S. K. Belvalkar's Uttara-Rāma-charita.

The author of the method argues there in detail on behalf of its general adoption, and sets forth the confusion now caused by the use of different methods for different editions of the same play, and the great waste of time and labor and the hindrance to progress arising from the now prevailing lack of one good and uniform system. The essay is entitled "A method for citing Sanskrit dramas," and a reprint of it may be had by any one free, on application to the Harvard University Press, Cambridge, Massachusetts, U. S. A.

PREFACE

It is a pleasant duty to acknowledge the generous aid given by many persons to the author in the course of his labors on these volumes.

In the first place, it was necessary to borrow a considerable number of manuscripts, located in many parts of Europe and India. With scarcely an exception, the owners or custodians of these manuscripts have shown themselves most ready to accommodate the author and facilitate his work. The manuscripts in the possession of the Royal Library of Berlin were collated in that Library, and the manuscript of the University of Tübingen at Tübingen. Professor Garbe of Tübingen afforded me a friendly service in securing to me all the facilities of the library of his university. The Royal Library of Copenhagen and the Library of the University of Leipzig lent their manuscripts to the Royal Library of Berlin, and it was in the last-named library that I collated them.

All the other manuscripts which I used were lent to me in America, either directly or thru the Library of the Johns Hopkins University, in Baltimore. I am indebted to the Library of the University of Vienna for the loan of two manuscripts, in securing which Professor von Schroeder gave me kindly aid. I am also very grateful to Professor Winternitz of Prague, who informed me of the existence of these manuscripts in Vienna. — The Department of Education of the Government of India forwarded me several manuscripts, and made generous tho unavailing efforts to secure a number of others. The Government of Madras had copies made of several manuscripts located in its jurisdiction. The Government of Bombay sent to me a consignment of fourteen manuscripts, all of which were lost in the wreck of the steamship *Titanic*, in April, 1912. This terrible disaster deprived me of materials which would unquestionably have proved a great enrichment of the sources at my disposal for the edition; yet I cannot but

recognize that my personal loss is small in comparison with the permanent loss of this large collection of manuscripts, which belonged to one of the most enlightened and generous of the local governments of India. I can only express my deep sorrow at having been the innocent occasion of such a loss, which was, of course, wholly beyond the power of any mortal to foresee or prevent. Yad bhāvyaṁ tad bhaviṣyati.

The India Office Library of London entrusted to my care all of the manuscripts of the Vikramacarita in its possession. Its librarian, Dr. Frederick W. Thomas, did much more for me than is ordinarily expected of a custodian of books and manuscripts. It was thru his intercession that I obtained the loan of all the manuscripts which came from India. With genuine and wholly disinterested courtesy, he has spared neither time nor trouble in assisting me in my work. My thanks are due to him in as large a measure as to anyone. I hereby acknowledge his āudāryaṁ paropakāraṁ ca (to use an oft-recurring phrase of this work) with gratitude and pleasure.

Professor Johannes Hertel has shown a very kindly interest in the development of my work. He has furnisht me with some valuable hints as to method, based on his own large experience in work of this sort, and has given me several bits of useful information, which I have incorporated in my book.

The Library of the Johns Hopkins University has helpt me by receiving for my use a large number of loaned manuscripts. Its librarian, Dr. M. L. Raney, has assisted me in every possible way, and has given no small amount of his time and attention to my affairs.

I have been materially assisted in "reading back copy" for the Sanskrit text contained in the book by two associates in the Sanskrit department of the University of Pennsylvania, Dr. William Norman Brown and Dr. Henry S. Gehman.

The editor of this series, Professor Charles R. Lanman, has made me his debtor in many ways, — not only by affording me the coveted opportunity to publish my work in the Harvard Oriental Series (thus insuring at the start a wide hearing at least), but also by sacrificing large amounts of his time, in spite of many other demands upon it, to the task of increasing the usefulness of the publication. That his suggestions have been most valuable and fruitful needs not to be told to the world of Sanskrit scholars; for they know his sound and accurate scholarship so well that any words of mine would seem out of place. I shall always remain in the highest degree grateful for his self-sacrificing interest in the success of my undertaking.

Good Hindu scholars like to begin their works with the phrase "Homage to my honored teacher"—çrīgurave namaḥ. This sentiment must, I think, be felt with deep sincerity by anyone who has had the privilege of working under and with Professor Maurice Bloomfield. That privilege was mine for seven years; and it was during the latter part of those years that I did the most of the work on this present publication. Aside from Professor Bloomfield's indirect influence on this book thru his influence upon me,—he has also given me generous help towards the interpretation of a number of difficult passages in the text. For this, and still more for the lasting effect of his stimulating and inspiring guidance, I am deeply grateful.

Franklin Edgerton

University of Pennsylvania
Philadelphia, Pa.
January 16, 1917

THE HARVARD ORIENTAL SERIES FROM 1914 TO 1924 AND ITS RETARDATION BY THE WAR

A NOTE BY THE GENERAL EDITOR

Professor Edgerton's Preface to these two volumes is dated January 16, 1917. Three days later he brought me the completed manuscript. Presumably out of kind regard for my feelings, he has just deleted the date from the proof of his Preface. But I begged him to let it stand, for it seems to me no more than bare justice to him that his colleagues and friends should at least know of the distressing trials of patience and courage which he, most innocently, has had to suffer by reason of the long delay in the appearance of his books. I can only hope that they were no harder for him to bear than they have been for me.

In August, 1914, at the outbreak of the war, fourteen of the thirty-two volumes of this Series [1] had been actually issued, namely volumes 1 to 13 and volume 15. Of the remaining eighteen, nearly all were in various stages of preparation: that is, they were either completed or partly ready in manuscript; or else, the manuscripts were partly or nearly printed.

Of these eighteen, — with the issue (now clearly in sight) of part 2 of Belvalkar's Rāma-play (the text) and of the present work and of Keith's Religion of the Veda, — seventeen volumes [2] will have been finished since the war began, to wit:

Hertel's Kashmirian Panchatantra, v. 14
Pischel's Çakuntalā, v. 16
Woods's Yoga, v. 17
Keith's Yajur-veda, v. 18–19
Bloomfield's Rig-veda Repetitions, v. 20
Belvalkar's Rāma-play (translation), v. 21
Belvalkar's Rāma-play (text), v. 22
Bloomfield's Rigveda Repetitions, v. 24
Keith's Rig-veda Brāhmaṇas, v. 25
Burlingame's Buddhist Legends, v. 28–29–30
Edgerton's Vikrama, v. 26–27
Keith's Vedic Religion, v. 31–32

The date of issue for part 3 of Belvalkar's Rāma-play (the critical epilogue, volume 23), I am at present unable to forecast.

[1] A descriptive list of them all is given at the end of this book.

[2] Besides these, there were various new issues to bring out: a second issue of vol. 1, Kern's Jātaka; a seventh issue of vol. 3, Warren's Buddhism (this for India and Ceylon), and an eighth (this for America and Europe); a seventh issue of my Sanskrit Reader; and a fifth issue of the second edition of the late Professor Whitney's Sanskrit Grammar.

This Series is in fact and of necessity an international undertaking. It must seek the aid of the best Indianists wherever they may be. About one half of its contributors are scholars of Europe and India. And for the last thirty years, the printing has been done at presses widely scattered: so in Germany and India (Bombay) and the United States of America; but also, and very largely, and because of its unrivalled organization and equipment, at the University Press in Oxford. Obviously, the enterprise has been peculiarly dependent upon *international coöperation* and *peace*.

The awful disaster of 1914, with its untold sequels, has often seemed to threaten the work with ruin. To labor (printing, papermaking, binding, transportation), to the financial effectiveness of the Warren publication-fund, to the policies of commercial presses, and to the University Presses concerned, — it has brought consequences which, for scholars, are deplorable.

Positive results are more welcome than a rehearsal of the difficulties of attaining them. But now the four war-gaps of the Series (Pischel's volume, 16; Belvalkar's volumes, 22–23; Edgerton's, 26–27; Keith's, 31–32) are happily closing up. Cheerful courage is reviving, where hope had been long deferred. And so, I trust, few will begrudge to authors and editor the solace of recalling some of the typical obstacles surmounted in the last decade.

With the sinking of the *Arabic* and *Hesperian*, proofs and even unprinted manuscript (an Upanishad translation) were lost. Postal communication with India and other less distant lands became uncertain or irregular or suspended. Likewise transatlantic freight-service. The staff of the Oxford Press was reduced to less than half its normal size. Prices rose.

Of Hertel's Kashmirian Panchatantra (vol. 14), Kreysing of Leipzig had already finished printing the text in Oriental letters by August of 1914. In December, Hertel was ordered to join the colors. The printed sheets, shipped about the middle of February, 1915, the beginning of the great activity of the German submarines, arrived safe in Boston about six weeks later. It remained for the General Editor to write the indispensable preliminary matter and complete the manufacture and issue of the book, but, alas! without the Introduction and Notes.

Pischel's joyful "Ja," in answer to my invitation to make a new edition of the Çakuntalā, the masterpiece of the Indian literature, was written at Halle, February 18, 1898. His Prakrit Grammar, his call to Berlin, his death on the threshold of his beloved India in 1908, the war

and its sequels, a gap of long years between pages 208 and 209 of the beautiful finished volume, — what wonder if its appearance in 1924 (last February) is two decades and a half from the taking of the first step?

Belvalkar, a young Hindu of great promise, during his two years of graduate study at Harvard, undertook a work for the Series (vols. 21–22–23) upon a drama, Rāma's Later History, related to the Rāma-epic as is the Ajax of Sophocles to the Iliad. When returning to India in 1914 to begin his duties as professor of Sanskrit at Deccan College, Poona, he shipped his manuscript-collations and other "live" material by the German freighter, *Fangturm*. In August, 1914, the *Fangturm* was interned at the port of Palma, Balearic Islands. In 1919, she was released. In May, 1920, after nearly six years, Dr. Belvalkar recovered his papers.

Volume 21 (translation, etc.) was printed at Oxford in 1914–1915 and issued in due course. Of volume 22, the first 92 pages, containing the text of the whole play, were printed at the Nirṇaya Sāgara Press in Bombay, and were ready in January, 1915. There they awaited for over five years the recovery of the material for the rest of the volume, 22. Meantime, in default of his Rāma-papers, Belvalkar very rightly turned, and with vigor, to his History of Indian philosophy. This arduous undertaking, and the death of Tukārām Jāvajī, head of the Nirṇaya Sāgara Press and worthy son of its admirable founder, Jāvajī Dādājī, have made it hard to effect the completion of the latter part of volume 22 and of volume 23.

Of Keith's Rig-veda Brāhmaṇas, the manuscript was ready for printing in August, 1915. In August, 1916, it was delivered to the Controller of the Oxford Press. In 1918, the Press had nigh 350 men at the war. Of the older men who were left, many were busy with urgent war-work, such as the Report on Trench-fever for the American Expeditionary Force. And on this volume, Keith's had very properly to wait. And when, after the armistice, the printing could at last be resumed, the author was engrossed in the work of Lord Crewe's Committee on the Home Administration of Indian Affairs.

But the moral set-backs of the war were the gravest disaster of all. The spirit of international coöperation in science, as between individuals and universities and learned academies, which, at the outbreak of the war, was just blossoming into finest flower, was touched as with a blight. A case in point is the edition, planned by the European Academies, of the Mahā-Bhārata. Plans of great promise for this Series also,

elaborated with lavish expense of time and thought and work on the part of authors and editor, were abandoned or postponed, until it is perhaps already too late to carry them out.

Instances are: the Pāli Concordance by Professor R. Otto Franke of Koenigsberg, a pendant to Bloomfield's Vedic Concordance; the Manual of the six orthodox systems of Hindu philosophy by Professor Hermann Jacobi of Bonn; the text and translation of the chief Indian work upon government, the Artha-shāstra of Kāuṭilya, prime-minister of the famous emperor Chandra-gupta, the Σανδρό-κοττος of the Greeks. Heart-breaking abortions!

The manuscript of the Religion of the Veda (vols. 31–32) was delivered in installments in the latter part of 1916; that of the Buddhist Legends (28–29–30), on January 10, 1917; and that of Vikrama (26–27), nine days later. That is, — seven large volumes, and *just* before America entered the war, and when divers other volumes, all involving outlay of money and of editorial care, were still in process. The right of way was accorded to the Buddhist Legends. The three volumes of that work were produced when war-prices were at the highest, and cost more than the entire income of the publishing-fund for the four years from the day of delivery of the manuscript (January 10, 1917) until the day (March 25, 1921) when, the press-work having been finished, the last truck-load of printed sheets was delivered at the bindery. Ten days later, on Monday morning, April 4, 1921, a prolonged strike of the binders began. The books were delivered in September, 1921, to Harvard University, after an average stay at the bindery of almost precisely half a year.

It may not pass unrecorded here that my fellow-Indianists who suffered so severely from these exasperating delays, Messrs. Keith and Edgerton and Belvalkar, pursued each of them precisely the same course — a wise and courageous one: They addressed themselves to other important problems of Indian history. In case of a scientific undertaking, an editor's responsibilities, to his science on the one hand and to his collaborators on the other, even in normal times, are heavy. But how much heavier since 1914! And so, it is for me no less a delight than a duty to say that by no single word of unkindness, or even of impatience, has any one of these three gentlemen ever added one jot to the unescapable burden of anxieties and sorrow entailed by the events of the last decade. It is not likely that they realize how much this has meant to me. Be that as it may, I give them in public my most hearty thanks.

Professor Edgerton's well-used years of waiting have meantime borne their fruit, two stately volumes upon the Hindu story-book called Panchatantra. That is the work which (as Hertel says) "has made a triumphal progress from its native India over all the civilized lands of the globe, and which for more than fifteen hundred years has delighted young and old, rich and poor, and still delights them, and which has exercised a greater influence than any other work of India upon the literature of the world." It was the Panchatantra that formed the basis of the studies of the immortal pioneer in the field of comparative literature, Theodor Benfey, as set forth in his volumes entitled Das Pantschatantra (1859). Edgerton's title reads:

> The Panchatantra reconstructed: an attempt to establish the lost original Sanskrit text of the most famous of Indian story-collections, on the basis of the principal extant versions. Text, Critical Apparatus, Introduction, Translation. By Franklin Edgerton, Assistant Professor of Sanskrit in the University of Pennsylvania. Volume 1: Text and Critical apparatus. [Volume 2: Introduction and Translation.] Published by the American Oriental Society, New Haven, Connecticut, U. S. A. 1924.

The subject of Edgerton's two volumes is the same as that to which were devoted no less than seven volumes of this Series, as planned by the editor: namely, four volumes (11–14) actually issued and containing Hertel's text-editions; and three volumes, still unpublished, to wit, Paul Elmer More's translation of volume 11, and Lanman's of volume 14, and Hertel's "The New Benfey." This last is an attempt to do in a manner adequate to the possibilities and needs of the twentieth century what Benfey did for the nineteenth.

It was the results of Hertel's investigations, as laid down in this Series and elsewhere, that challenged Edgerton to a thorough-going criticism. The outcome of that criticism is embodied in his Panchatantra volumes. I should have been only too glad to have them form a part of this Series — a thing which for many obvious reasons would have been natural and desirable; but I did not dare at the time to make new commitments before seeing the way clear to fulfil prior obligations. His Panchatantra ought to appear simultaneously with his Vikrama volumes. It bids fair to become a landmark in the history of the study of the literature of India. To its author, my congratulations and best wishes.

Charles R. Lanman

Harvard University
June 16, 1924

INTRODUCTION

Part I. Plan of the present work

Substance of the two volumes and method of procedure. — This work includes a critical edition (with critical apparatus and a translation) of the complete text of the four main versions of the Sanskrit story-collection known as Vikramacarita, or Sinhāsanadvātrinçakā, or the like (the different forms of the name are discust below, pp. xlix ff.). It also undertakes to deal with the date and authorship of the work and of its several versions, and with the question of the historic basis of its hero, King Vikrama. Furthermore it attempts to reconstruct, so far as possible, the outline of the hypothetical original of the existing versions, and to settle the relationship of those versions to that original and to each other. This last problem is in the writer's eyes one of the most serious and important ones connected with the book. I hope and believe that I have solved it correctly.[1] My solution is, however, exactly opposed to that arrived at by the only two scholars who have seriously attackt the problem before; and, especially for this reason, I have felt it desirable and necessary to facilitate, by every means in my power, the testing of my theory. Such testing has, I believe, been rendered easy to a degree never before attained[2] in a work of this sort, by two devices, to wit:

1. The composite outline of the story, with indication (in small-type notes) of the details in which the several recensions vary from one another. This is found on pp. lxvi ff.

2. The printing of the entire text and translation in horizontally parallel sections, that is to say, in such a way that each Section or Story of the first version (or Southern Recension) is followed by the corresponding Section or Story of the three other versions (Metrical Recension, Brief Recension, Jainistic Recension) in immediate sequence.

[1] This solution, however, is in the nature of things not a matter susceptible of being summed up in a few lines. It must be gathered by the student from Part II of this Introduction and from the Composite Outline, pages lxvi ff.

[2] This was written before my attempted reconstruction of the Panchatantra (see opposite, p. xxii). Such a *textual* reconstruction of the Vikramacharita would not be possible on the basis of the materials known to me.

With this arrangement, since the stories are all of moderate compass, it will be very easy, especially with the guidance and help of the Composite Outline, for anyone to compare for himself the several versions, and to see for himself whether he can accept my conclusions as to the mutual relationship of the various recensions and as to the presumptive original.

The original order of the component Sections and Stories of the work coincides, in my opinion, with the order of the Sections and Stories of the Southern Recension. The other three recensions all show more or less dislocation of single components. To make the original order and the dislocations all clear at a glance, a Table is given at page xii. It is suggested that, in studying Parts I and II of this Introduction, the reader make frequent reference to this Table. Such recourse will, it is hoped, make very plain the following necessary comments upon the "Divisions of the text" (p. xxv) and the "Peculiarities of the several recensions" (p. xxxi).

The departures of the Metrical and Brief and Jainistic recensions from the original order have of course made necessary a few changes in the sequence of the Sections and Stories of those versions, — but only in cases where one version or another has demonstrably altered the order of the original. This has been restored thruout in my text. The number of such alterations is not great — a dozen or so. They are all listed on p. xliii, and are obvious also in the Table.

The subordinate headings for each recension of each Section or Story are devised in such a way as to make clear all my departures from the order of my manuscripts. In such cases, two numbers are always given. The first (at the left) indicates the position which the Section or Story occupies in the original and in my translation and text. The second number (set over near the right of the page) tells us the position which the Section or Story occupies in the mss. These subordinate headings, taken in connection with the head-lines of each left-hand page (which give the original number of each Section or Story) and each right-hand page (which give the title of the Section or Story), make wholly clear all that we need to know, to wit, the subject of a given Section or Story, and its place in the reconstructed original, and its place (if dislocated) in the mss., and all without possibility of misunderstanding.

For instance: the Brief Recension transposes original Story 5 and Story 7. All the other three versions agree with each other. There is no doubt that it is the Brief Recension which has introduced an alteration. (This is probably due to some accident, at least, no reason for it is ap-

parent.) I shift these two stories back again to their original order, so that the Brief Recension's "Story 7" (which corresponds to Story 5 of the original) is printed parallel with Story 5 of the other three versions. And I give to it the following subordinate heading:

Brief Recension of 5 [This, in mss. of BR, is 7

There can be no uncertainty or confusion as to the meaning of this subordinate heading. The head-lines show that it is Story 5 of the original, to wit, the "Jewel-carrier's dilemma," that we are dealing with. And the subordinate heading shows that we have here the "Brief Recension *of* Story 5 of the original," and that, in the mss. of the Brief Recension this is placed and numbered as Story 7.

A few Sections or Stories (seven: 1 of MR, and 6 of JR) have no correspondents in the parallel recensions, and are accordingly printed by themselves: translation, pp. 247–260; text, pp. 229–240. We may be sure that nothing corresponding to these seven parts occurred in the original Vikramacarita. For their numbers and titles, see page xi and page xii.

Divisions of the text. — The major part of the work is divided, in all the versions, into thirty-two stories, each told by one of the thirty-two statues of the magic throne. These stories are numbered with Arabic numerals, 1 to 32, in my text and translation. After them comes a short conclusion, which I have numbered 33. Before them there is in all versions a long introduction or frame-story. No numbered divisions of it are made except in the Metrical Recension, which divides it into seven sections which are called lāpanikā (in one manuscript lāpinikā), "talks." One of these, the sixth, is still much too long to be called properly one section, and I have thought best to bisect it; otherwise I have kept approximately the divisions of the introduction or frame-story as found in the Metrical Recension, and have made corresponding ones in the other recensions. The frame-story, therefore, is divided in my text and translation into eight sections. These are numbered with Roman numerals to distinguish them from the following stories, numbered with Arabic numerals. Thus 2 means Story 2, while II means the second section of the frame-story. — One of the sections of the frame-story, the third, falls naturally into two parts (which are indeed not found together in the Jainistic Recension), referred to as IIIa and IIIb respectively.

Vikrama's Adventures: scope and character of the work. — For a fuller statement of what the work is and what I conceive to be the guiding spirit of it, I must refer to my article "A Hindu Book of Tales: the Vikramacarita," publisht in the American Journal of Philology for 1912 (33, pp. 249 ff.). The gist of that paper follows. As is known to Sanskritists, the Vikramacarita is one of the most famous storybooks of India. Its hero, King Vikrama, is without doubt one of the most noted of the semi-historical or quasi-historical heroes of medieval India. The theme of our work is the story of how a marvelous throne belonging to Vikrama was discovered by a much later king named Bhoja, to whom were related the thirty-two stories contained in the book, each story being told by one of the thirty-two divine statues which supported the throne. The stories all deal with the wonderful character and deeds of Vikrama, who is intended to serve as a kind of Hindu King Arthur — a model for real kings to follow. The theme most constantly harpt upon is his amazing generosity and unselfishness, which knew no bounds, not stopping even at the sacrifice of his life. If we occidentals are sometimes wearied by the constant reiteration of this same lesson, we must remember that to the Hindus of ancient times it seemed necessary that all stories should justify their existence by teaching practical or moral lessons. The Hindus did not recognize the possibility of stories as ends in themselves. Vikrama's Adventures is an extreme instance of the lengths to which this didactic principle of story-writing can be carried. Unsympathetic critics may indeed call it a *reductio ad absurdum* of that principle. And no one can deny a certain monotony and flatness in many of these stories.[1] Yet the Jealous King and the Ungrateful Prince (Frame-story, Sections VI and VII) may be quoted as at least one instance of a tale which is not only morally but artistically very good. And it is by no means the only cleverly conceived story in the collection. However, the stories speak for themselves, and I need not discuss further this question of taste.

[1] In fact, there is hardly any, if any, extensive book of Hindu fiction which does not contain many parts that are to us monotonous and insipid. For instance, both of the famous great epics, the Mahābhārata and the Rāmāyaṇa, contain many long stretches of the driest and dreariest stuff, compared with which the most insipid story of the Vikramacarita may seem almost thrilling. I am sure that all western scholars who have tried to plow thru any very considerable parts of the epics, without skipping, will confirm me in this.

Previous labors in this field. — In spite of the great popularity of the Vikramacarita in India, it has been comparatively neglected by European scholars. No westerner has ever undertaken to edit the text of any Sanskrit version; nor has any Sanskrit version ever been translated into any European language. The Southern Recension has been printed a number of times in India, but always in a wholly uncritical way, and generally, it appears, from only a single manuscript. No half-way satisfactory text even of the Southern Recension has ever been printed; and none of the other recensions have been printed at all (except that Weber printed considerable extracts from the Jainistic Recension, as will be seen in a moment).

Few Europeans have undertaken to give us information about the Sanskrit Vikramacarita in print. The following are the only articles which seem to me worth mentioning.

1. Wilford, Essay on Vikramāditya and Çālivāhana, in Asiatic Researches, IX, pp. 117–243 (year 1807). This long essay has now only a historic interest.

2. Taylor, Oriental Historical Manuscripts, I, pp. 247 ff. (1835). Contains an account of the "Ravipati-gurumūrti," a Telugu book giving a digest of Sanskrit and modern versions of the Vikramacarita, as well as other stories about Vikrama.

3. Roth. The first clear and definite information about any Sanskrit version which was offered to European scholars came from the pen of Roth (Journal Asiatique, 1845, Sept.–Oct., pp. 278–305). Roth's article, however, contains practically nothing but an analysis of the contents of the Tübingen manuscript (Weber's and my V), the only one known to him. It is a manuscript of the Southern Recension but hardly one of the best.

4. Weber. A serious and extensive study of the work was first attempted by Weber (Indische Studien, 15, pp. 185–453: Leipzig, 1878). On this essay are based, for the most part, all opinions and statements about the work which have appeared, from that day to this. Like most of Weber's work, it teems in suggestiveness, and is enricht by the vast store of the author's learning. Most of his attention was devoted to the Jainistic Recension; not only, he tells us (page 203), because he believed it to be the oldest and most nearly primary, but also, and principally, because most of the manuscripts to which he had access belonged to it. He gives, in fact, a complete and detailed analysis of this recension, with copious extracts from the text in some parts, and in others what amounts to a free translation

of it. He also quotes in full the text of all the stanzas of this recension. I regret to say that the accuracy of his textual quotations, especially in his variant readings from the individual manuscripts, leaves much to be desired. I have fully collated all the Jainistic manuscripts which he used, and have discovered a very large number of (mostly trivial) slips. This is not surprizing when we consider the great detail in which he undertakes to quote the manuscript readings, even down to flagrant blunders in saṁdhi (an undertaking in which I have not imitated him in my Critical Apparatus). — Besides this, he undertakes to describe in a briefer way the text which he found in those non-Jainistic manuscripts to which he had access, and to discuss the relationship between the versions. In this respect his work is now practically valueless. His materials, outside of the Jainistic Recension, were so limited in extent that he was unable to form any true conception of the other versions or to perceive their real interrelationship. He was, moreover, still under the influence of the theories of Benfey on Hindu story-literature, which prejudist him in advance in favor of the superior antiquity of the Jainistic Recension. (See AJP. 33.271 ff.) — Besides all this, however, Weber's article contains many useful observations on linguistic peculiarities of the text (page 205 f.), and on parallel story-motives, in connexion with various parts of the work.

5. Hertel's article "Ueber die Jaina-Recensionen des Pañcatantra," Ber. ü. d. Verh. d. kgl. sächs. Ges. d. Wiss., ph.-hist. Kl., vol. 54, especially pp. 114 ff., contains so far as I know the most ambitious attempt to deal with the Vikramacarita since Weber's day. It is also, I believe, the only treatment of the work since that time which is to any degree independent of Weber — tho the degree even of Hertel's independence in this matter is limited. (In my article above quoted, p. 275, n. 1, I have shown how Hertel was misled into a false position by misunderstanding a statement of Weber's.) Hertel quotes from the London manuscript of the Metrical Recension which I call Dv (Weber's T) the text of the interpolation of the Weaver-as-Viṣṇu story, from Story 3 of the Metrical Recension. (The manuscript happens to be corrupt at some important points in this story, which vitiates Hertel's text.) He also argues, from the presence of this story in the Metrical Recension, and from other considerations, that the original Vikramacarita was Jainistic. In my article, page 272 ff., I have tried to show that his argument was wrong in principle and sometimes mistaken in matters of fact.

Part II. Relation of the recensions to the original and to each other

Enumeration of existing recensions. — The five recensions of the Vikramacarita known to me have been given the following names:

1. Southern Recension (briefly designated as SR).
2. Metrical Recension (MR).
3. Brief Recension (BR).
4. Jainistic Recension (JR).
5. Vararuci Recension (VarR).

MR as well as SR is found generally, if not exclusively, in South India; in fact, it is perhaps more than SR a distinctively southern version, for at least one manuscript of SR known to me, namely Q,[1] comes (immediately) from North India, whereas so far as I can discover no text of MR has been brought to light except in the south. But since practically all known texts of SR come from the south (where no other prose recension seems to occur), and since there is no other convenient designation for this version, I have felt it proper to give it this name. The Brief Recension and Jainistic Recension are characteristic of North India; JR is much the commoner of the two. The Vararuci Recension is characteristic of Bengal, and might properly be called the Bengal Recension; all the complete manuscripts of it which I know are in the Bengali alphabet. But Weber called it by the name of its reputed author Vararuci, to whom its manuscripts (so far as known to me) agree in attributing it; and there seems to be no reason for abandoning this convenient designation.

The task before us now is to discuss the relationship of these versions with one another, and to determine if possible the original from which all must have been derived.

VarR need concern us but little. It is obviously secondary to JR, and indeed thruout most of the work its text is practically the same as that of JR. Only in Section I and Section II (V of the other three versions) of the frame-story do we find a really independent version in VarR; and for this reason these two sections are all of VarR that I have thought it worth while to print and translate. Moreover, in these sections there is no doubt that JR, which is closer to the other three versions, is original, and VarR secondary to it. In the rest of the work the differences between VarR and JR are either merely

[1] For a list and description of all the manuscripts and printed texts used by me in the preparation of the text, see the pages preceding the Critical Apparatus.

verbal (and of little or no importance), or else they consist in the omission or alteration in VarR of certain passages of JR which are religiously tinged with Jainism. And in these passages the Jainistic original shows thru unmistakably in VarR. Our problem then practically concerns only the first four versions, among which if there is any closer relationship, it is at least not so obvious that it may be discerned from a superficial reading.

It is my opinion that we do not possess the Vikramacarita in its original form. There seem to me to be good reasons for denying that any one of the four versions (we shall from now on ignore VarR) formed the common "Grundlage" on which the other three were based.

Reconstruction of the original Vikramacarita. — But, on the other hand, it seems to me possible to reconstruct the original in considerable detail, and with a reasonable degree of certainty. I have attempted to do this in the synopsis or Composite Outline which follows (VI, pages lxvi ff.). This synopsis is not only a summary of the different existing versions; it is intended and believed to present an outline of the original Vikramacarita, as deduced by me from the existing versions. It does so, of course, only in a summary form; nevertheless I have not omitted any detail, when there seemed to me to be any definite reason to suppose that it was found in the original. Of course I do not assert that all the details of the original are included, nor even that all the details included belonged with certainty to the original. My reasons for inserting or rejecting particular details must be inferred from the notes to the Composite Outline, which give the authority for every sentence and clause contained therein, and quote all important differences. (Where any clause or detail is not qualified in the notes, it is to be inferred that all the versions agree at that point.) I do, however, firmly believe that the Composite Outline as given is what it purports to be, a fairly complete outline of the real Vikramacarita, the lost work from which all our versions are derived. At times even the words of the original can be quite reasonably inferred (see for instance Section VIII, Vol 27, pp. 44 ff.). This is of course true in a particular degree of those stanzas which occur in all recensions (as happens sometimes, tho rarely), or in a majority of them, at the same point in the text, so that we may conclude that they were found in the original. As to the stanzas included in the Composite Outline, I have thought it safest and best to adopt the mechanical rule of including every stanza which occurs in more than

one recension at the same point in the text, and no others. This does not mean that I think the original contained no other stanzas; it only means that there is no positive reason for attributing any other particular stanza to it. Neither can it be said to be certain that *all* the stanzas included on this ground were in the original; but I believe that nearly all of them were. If not, we should have to suppose either (1) that the same stanza was inserted independently, and accidentally, at the same point in the text, by different redactors — a hypothesis which is of course possible, but is not likely to cover many cases; or (2) that the different recensions in which the particular stanza occurs come from a common original more recent than the primary work, and different from it (this may be barely possible as between SR and MR, but not, I believe, as between any other versions); or (3) that the stanza in question was directly borrowed from one recension into another — which (tho *a priori* not an unreasonable hypothesis) I should incline to assume only as a last resort, in view of the fact that the evidence is overwhelmingly against any such internal interplay between the versions of this work. There are to be sure a very few — to be exact, three — cases known to me in which *individual manuscripts* of BR seem to have borrowed from JR's text. But the best manuscript of BR has no such borrowings; and nowhere else have I discovered anything of the sort in any manuscript of any version.[1]

Peculiarities of the several recensions. — Before rehearsing in detail the peculiarities of the individual recensions, it is desirable to state the following facts, which are at once obvious upon a comparison of the different versions, and are mostly shown by the notes to the Composite Outline.

1. Thruout most of the work the main thread of the narrative is the same in all versions, altho verbally they are quite independent of one another.

2. Tho the original order of the different sections of the work is easily discernible, SR is the only version which has preserved it intact. JR completely transposes the sections of the frame-story; and both MR and BR, independently of each other, change the arrangement of a few of the thirty-two individual stories.

[1] I do not, of course, consider the manuscript S here, since it is frankly nothing but a composite of BR and JR; one can hardly say that it belongs to one recension rather than to the other. The external addition of the conclusion of JR at the end of C, a ms. of BR, is also a different sort of thing. Internally, C presents the pure text of BR, with no borrowings from JR. On these two mss., see the descriptions preceding the Critical Apparatus. For the borrowings from JR in texts of BR, see Vol. 27, pp. 251 ff.

3. BR in its extreme brevity omits entirely the long story of the Jealous King and the Ungrateful Prince (Frame-story VI and VII), and the emboxt stories in Stories 14 and 31; and it also shortens the individual stories, not only by greatly condensing the narrative, but in many cases by omitting considerable parts thereof.

4. Of all the versions JR shows the most markt individuality. (*a*) It contains three sections in its frame-story which the other versions have not, and its Stories 29, 31, and 32 are wholly unrelated to any stories found in the other versions. (*b*) The order of events in its frame-story is wholly changed, as has been observed under 2 above. (*c*) As to literary form it differs from the others in adding an *argumentum*, or brief summary of the story in verse, at the beginning or end of nearly every story. (*d*) With these exceptions it will be found as a rule to agree fairly closely, even in matters of detail, with the other versions; but there are a considerable number of points (largely minor ones, to be sure) in which it differs in such a striking way from the others that we must assume deliberate and conscious changes in one direction or the other; they cannot be matters of carelessness or accident.

Peculiarities of the Southern Recension (SR). — Deliberate and conscious changes from the narrative of the original appear to be rare, and almost without exception unimportant, in SR. Such as do appear are mostly in the nature of expansions; but here, of course, we are treading on uncertain ground, for in any given case the longer account of SR may be the original, and shortened in all the others. Nevertheless I think it most probable that in some cases, at least, the leisurely and often prolix narrative of SR has expanded the narrative of the original. The passages I have in mind are especially moral dissertations, characterized by sententious verses. Such are the passages at the end of Story 2, and at the beginning of Stories 8 and 11; the praise of the virtues of the Ganges water in Story 15, the opening of 18, the praise of Vikrama's self-sacrifice at the end of 28, and the list of verses on the sanctity of the brahmanhood in 31. There are a few cases in which SR differs markedly from all the other versions. They are important enough to make it certain, in my opinion, that we have not in SR the original Vikramacarita (tho I think also that SR comes closer to it than any other version). Some of them are: in 13, the omission of the celestial car (vimāna), an item of stage-property needed in the dénouement; in 14, birds take the place of spirits in helping King Rājaçekhara (the other versions are certainly

original, for the verse SR 14.6 agrees with them and is inconsistent with SR's own prose story; the point of the story requires that the same person or persons who gave the king the kingdom should preserve it for him later, and as the birds cannot do this, SR in a very lame fashion invents an unnamed and quite superfluous "deity" to do it [1]); in 20, the king tells the strangers about the ascetic Trikālanātha instead of vice versa, and the following account is different; in 29 the end of the story is different, and seemingly unoriginal, in SR. There are other petty differences between SR and the consensus of the other versions; few of them, perhaps, would be important in themselves; but in the aggregate they prove that SR, like the others, is not an entirely faithful copy of the original. — The number of verses in SR, both descriptive and (especially) sententious, is much greater than in the others; this is in accord with its general tendency to prolixity. — The style of the prose parts of SR is mostly very simple and easy — tho perhaps lacking in that attractive crispness which characterizes most of JR.

Peculiarities of the Metrical Recension (MR). — This proclaims itself at first glance as secondary by its exclusively metrical form (for there can be no doubt that the other versions, which are mainly in prose with verses intersperst, represent the original). It is almost wholly composed in the çloka meter; there are a very few verses in other meters. Its metrical composition is in the main pretty good, tho by no means perfect; for instance, it repeatedly makes the quarter-stanza end in the middle of a word. Some of the verses of the original have been taken over bodily and inserted in its text. Aside from the metrical form, it seems to represent the original narrative fairly well. Its divergences are greater, however, than those of SR. In the first place, it follows the model of most Sanskrit poetry in containing many passages of intricate and elaborate poetic description, in the kāvya style, which have little or nothing that corresponds to them in the other versions, and are for the most part wholly unoriginal. Its author was evidently learned, and proud of his learning; he likes to introduce rare and strange grammatical forms (some of them previously known only from grammarians), and he uses a large number of words which are given by the Hindu lexicographers, but which have not hitherto been discovered in the literature, and

[1] Sanskritists will note that the variant goes back to a simple graphic corruption, the original y of yakṣa, "spirit," having become a p in pakṣin, "bird."

which I suspect in many cases the author got out of the lexicons. —It is only fair to add, however, that the bulk of MR is after all composed in a fairly simple, lucid, and not unattractive style.

Furthermore, the narrative of MR contains some more serious divergences from the original than any found in SR. Thus to Story 32, which in the original was merely a brief eulogy of Vikrama, MR adds a long account of how Bhaṭṭi became Vikrama's minister. Bhaṭṭi is mentioned in the other versions at various times, but the contents of this MR story are nowhere hinted at in them. The tale was evidently inserted by the MR redactor to fill what he felt as a gap; for the original "Story" 32 is, in fact, really no story at all. (The redactor of JR treated it in the same way, see below.) Furthermore, MR inserts in the opening of Story 3 the well-known story of the Weaver as Viṣṇu (cf. AJP. 33.273 ff.; but in MR the hero's name—not his occupation!—is Kāulika, = 'Weaver'). The catch-verse of this fable, praising resolute action, was already found in the original, and MR's redactor undertook to show his learning and skill by writing out a poetic version of the whole story. Other individualities of MR, in which it seems to me to be certainly unoriginal, are the following. In VII Bahuçruta hides Çāradānandana in a cave, instead of in the cellar of his own house. In 5 the story of the passage of the swollen torrent is put into the mouth of the messenger, who tells it to the king on his return. In 11 (which is MR's 9) the *dramatis personae* are somewhat different; see the Composite Outline. In the end of 13 the story of the brahman-rākṣasa is differently and much more fully told. In 18, end, the king follows the magic pillar and throne under the water to the house of the goddess Prabhā; all this is new. In 21 the eight Great Magic Powers describe themselves in much detail; in the other versions they are not even named. In 23 MR, like BR, omits the account of the king's daily life, which SR and JR have (certainly with the original). In 24 the four brothers tell their story in full to Vikrama, and it is thus that we first hear it. The end of 24 is also changed. In 25 the king travels thru the sky and forcibly blocks the planet Saturn.

These are perhaps the most markt cases in which MR has variations in plot which seem clearly secondary. I have already alluded to the change in the order of a few stories (page xxxi). Story 11 is moved to ninth place in MR, and consequently Stories 9 and 10 appear as 10 and 11 respectively. There are no other changes in order.

Peculiarities of the Brief Recension (BR). — The drastic manner in which BR cuts down the text has been alluded to; by glancing over the notes to the Composite Outline, or the text itself, abundant illustrations will be observed. The abbreviations are especially markt, as Weber observed (p. 225 f.), in the introductory parts of each story; the real object of the stories, the portrayal of Vikrama's nobility, is kept distinctly in mind, and only so much of the introduction is narrated as is absolutely necessary in leading up to the king's noble act. All emboxt stories—VI and VII of the Frame-story, and the emboxments in 14 and 31 — are omitted bodily. The style is crisp, dry, and often harsh. Sometimes even the account of the generous act of the king does not come out unscathed in the process of cutting-down; in 16 the story is so reduced that it would hardly be possible to make sense out of BR's account at all, without reference to the fuller versions. — On the other hand, for the very reason that BR is so intent on making the story as brief as possible, it contains hardly anything that may not with reason be attributed to the original. Details in which all other versions concur against BR (aside from total omissions in BR) are hardly to be found. As instances of probably unoriginal details in BR may, however, be mentioned the points to which attention is called in the Composite Outline, Story 4, note 10, and Story 18, note 11.

Alterations in the numbering of the stories in BR are as follows. Stories 5 and 7 are transposed. The regular Story 8 appears as 9 in BR, 9 as 29, 11 as 8, 12 as 11, and 29 as 12. This is unquestionably the numbering of the true text of BR. The manuscripts L and Ob are still more confused in their numbering, on account of accidental omissions.

Peculiarities of the Jainistic Recension (JR). — I. **General remarks.** — It was supposed by Weber, and is I believe still held by Hertel (and perhaps by others), that the Vikramacarita was Jainistic in origin. This view I combatted in AJP. 33.271 ff., where I attempted to show that the reasons for it advanst by Weber and Hertel are unsound. Altho further study and somewhat fuller information have changed my ideas on a few details (cf. below, p. xlvi, note 1), there is very little of what I then wrote which I would now alter; and the general line of argument presented still seems to me cogent. I shall not reproduce here the purely destructive reasoning I there employed. My present purpose is to show that whatever the original Vikrama-

carita was, it certainly was not the Jainistic Recension which we now have. I believe it can be shown that in most particulars in which JR differs markedly from the other versions, it has been deliberately changed. I believe further that in many if not most of these cases we can discover the reasons for the changes, and that it is only on the basis of this hypothesis of the posteriority of JR that we can possibly construct a rational scheme of the relationship between the different Vikramacarita versions. Moreover the original did not contain anything specifically Jainistic; on the contrary, if anything at all can be shown from the agreement of existing versions, then it can be shown that the original was the work of a perfectly orthodox brahmanistic writer. True, Professor Hertel finds in it a verse alluding to the story of the Weaver as Viṣṇu (vs 179); and those who believe with him that this story was an antibrahmanistic satire may get what comfort out of it they can. For myself, I am as far as ever (AJP. 33.276 f.) from accepting Hertel's interpretation of this story. But even if we were to grant the point for the sake of argument, it would not affect the question now at issue; we should then have to suppose that the brahmanistic author of the Vikramacarita failed to see the "satire" in the story (as frequently happened in such cases, according to Professor Hertel), and inserted it innocently into an otherwise pious and orthodox work. (I can sympathize with the poor stupid brahman, since I am as unable as he was to see the insult to Viṣṇu which the ingenuity of Professor Hertel discovers.) The same must be true of whatever other similar "satires" or attacks on the brahmanistic gods may be read into the text by those who agree with Hertel. A dozen such artfully concealed "satires" will have no weight whatever in determining the character of the original, as against the plain fact that the consensus of SR, MR, and BR repeatedly and insistently indicates that their common original must have been orthodox in character, while the only Jainistic Recension known to us preserves many clear traces which show that JR too was derived from the orthodox archetype of SR, MR, and BR; and JR frequently shows in its very Jainistic alterations themselves that they are secondary.

In style, JR is perhaps the best of the four versions, from our point of view. Generally speaking it is simple and straightforward, lucid and unrhetorical. It evidently compresses and abbreviates the narrative of the original at many points. Very frequently it barely hints at, or even omits altogether, features which SR and MR state at

length. In short, its redactor was governed by the same general purpose which influenst the author of BR. But he did not carry it to such an absurd extreme as the latter. He pruned the text, but did not mangle it (at least as a rule; there are, to be sure, here and there places where his narrative suffers somewhat thru over-abbreviation). I am inclined to call the author of JR the greatest literary artist of any of the redactors. I need hardly add, however, that this matter has nothing whatever to do with the question of which recension is the closest to the original.

Let us now take up individually the particulars in which JR differs from the orthodox versions, beginning with the more striking and important differences.

2. Parts which JR took from sources other than the original Vikramacarita. — We have already alluded to the fact that JR contains a number of sections not found in the other versions. These are Sections V, VII, and IX of its Frame-story, for which SR, MR, and BR have no correspondents at all, and Stories 29, 31, and 32, which are represented in them by wholly different stories. This is, of course, one of the most striking divergences; and just on this point the evidence seems to me particularly clear: the orthodox versions must be primary, and JR secondary. JR drew these sections from a Jainistic collection of legends, and inserted them in the Vikramacarita, for reasons which can be clearly traced in nearly all the cases.

This seems to me to be very clearly shown by a study of certain parts of JR, which it has in common with Merutuñga's Prabandhacintāmaṇi or "Wishing-stone of Narratives." I shall present in the following paragraphs the results of my study of these parts of JR.

To begin with, let me show that the Jainistic Recension of the Vikramacarita is not Merutuñga's original.

In the early years of the 14th century the Jain Merutuñga compiled his Prabandhacintāmaṇi, a collection of Jain history and legend, drawn, apparently, from as many older works as he could lay his hands on.[1] The first section of this work, immediately following the announcement of the theme, is a section dealing with our hero Vikramāditya. It contains various legends about him, some of which bear no relation to the Vikramacarita. It contains nothing about the glorious throne, the central motive of the Vikramacarita; neither

[1] My statements about the Prabandhacintāmaṇi are derived from Dīnānātha's edition, Bombay, 1888, and Tawney's English translation, Calcutta and London, 1901.

is this legend alluded to in its history of King Bhoja, who also is the hero of a long section in it. It does not even contain any allusion to Vikrama's adventures with the false ascetic and the vetāla — the frame-story of the Vetālapañcavinçati, which also appears in the Vikramacarita, and which is the most familiar, as well as the most striking and interesting, of all the Vikrama legends in Hindu literature. If Merutuñga had found these splendid stories about Vikrama in his original, is it likely that he would have past them over, when he reproduced such very poor and insipid anecdotes as most of those he relates in this section? — But furthermore: if we look more closely we shall discover the striking fact that the Prabandhacintāmaṇi contains not a single anecdote which is found in the *orthodox* versions (SR, MR, BR) of the Vikramacarita; but that it *does contain the sections V, VII, 29, 31 and 32 of JR* — in other words *all* the sections which are peculiar to JR (except IX, which contains no story-material, being nothing but a collection of bellettristic stanzas illustrating the literary greatness of Vikrama's court), and *no other* sections found in JR or any other version of the Vikramacarita! Now if Merutuñga or his authority had used the Jainistic Vikramacarita as his source, is it conceivable that he should by pure chance have pickt out of it precisely these five anecdotes, which are peculiar to JR, and no others? Except VII, they have no religious bearing whatever; they are certainly neither more conspicuous nor better than the average of the Vikramacarita stories; and there is no natural connecting bond of any sort between them. They are not even associated in position in JR. So there is, to my mind at least, no conceivable explanation for the state of affairs, if we start with the assumption that the Prabandhacintāmaṇi, or the source which it used for its Vikrama chapter, knew the Vikramacarita (JR), or used it as a source.

Neither is it likely that JR used Merutuñga as a source. Aside from the fact that Merutuñga's date is so late as to make this somewhat unlikely, the five stories in question are told somewhat more fully, and much better and more clearly, in JR than in Merutuñga. But since some genetic relation between the two is certain, the only remaining alternative is probably the true one; JR drew these stories from the same Jainistic book of legends which Merutuñga later (?) used for his Vikrama chapter.

At any rate it seems clear that these stories were drawn from some Jainistic prabandha (Merutuñga or more likely his source) and inserted secondarily in the Vikramacarita by the redactor of JR, instead of

having belonged to the original Vikramacarita and been dropt by the redactors of SR, MR, and BR.

As a matter of fact, this only other alternative — that the orthodox versions dropt out these sections — is in itself most improbable. In the first place, unmistakable traces generally remain when whole sections are left out without any substitute. Compare, in our Critical Apparatus (following volume), the way in which the manuscripts K, Y, and R treated the Siddhasena sections of JR. (In a lesser degree the same is true of the mss. of VarR, only that their omissions from JR's text are less drastic.) But there is not the slightest sign of the omission of JR's V, VII, and IX from SR, MR, or BR. Also, it is difficult to conceive any reason for such changes. The omission of Section VII of JR could indeed be explained; it deals with the Jainistic religion, and might have been omitted just as it was omitted in the brahmanizing mss. K etc., which are based on JR. But how about JR section V, the excellent story of the Agnivetāla or "Fire-vampire?" Why should it be omitted altogether? And why should 29 and 32 in their JR form have been crowded out in favor of the stories 29 and 32 of the orthodox versions? There is nothing specifically Jainistic about any of these; and tho 29 and 32 of JR are indeed rather poor stories, they are certainly better than the orthodox substitutes, and in fact perhaps not worse than the average of the Vikramacarita stories. No reason is evident for their exclusion.

From every point of view, then, it seems that the only tenable hypothesis is that those sections of JR which are not found in the other versions are secondary additions of JR, drawn from some Jainistic work on Vikrama. We can show in the case of most of them the reasons which prompted the change. Namely:

(*a*) Story 32 in the original (represented by SR, BR) was no real story, but only a short panegyric on Vikrama. MR, as well as JR, was offended by it, and felt the need of inserting something that would pass better for a real story. So MR has here the long story of Bhaṭṭi — perhaps invented for the purpose, or else derived from some unknown source. Similarly JR chose from a Jainistic prabandha the story of Vikrama and the Poverty Statue (see Merutuñga, Tawney, page 8 f.).

(*b*) Story 29; essentially the same case as the preceding. The original (which SR, MR, and BR report alike) was extremely thin as a story; it can hardly be called a story at all. JR preferred to substitute for it the story of Vikrama's offer to sacrifice himself in the

interests of the "science" of sign-reading. This story it drew from the same Jainistic legend-book (see Merutuñga, Tawney, page 9).

(*c*) Story 31. In the orthodox versions this is the story of the vetāla or vampire. This had been previously told in the frame-story (IIIa). JR notist the duplication, and replaced the second account by another story from the same source (Merutuñga, Tawney, page 7 f.). At the same time it expanded the story in the frame-story (IIIa of the others; in JR, VI), telling it more in full; the extreme brevity of the other versions in IIIa is doubtless due to the fact that the tale is told more at length in 31.

(*d*) Section VII of the Frame-story. The conversion of Vikrama to Jainism by Siddhasena Divākara. The insertion of this section (also from the same source, Merutuñga, Tawney, page 10 ff.) needs no explanation; it was natural that the Jainistic redactor should wish to put in the story of how Vikrama was made into a pious Jain. This *ex post facto* "conversion" of famous Hindu heroes was a familiar trick among both Buddhists and Jains; for instance, the Buddhists made Rāma into a Buddhist (Jacobi, Das Rāmāyaṇa, page 86).

(*e*) Section IX of the Frame-story. This is simply an appendix to the life of Vikrama; it contains no story-material, but merely describes the brilliancy of the cultivated life at Vikrama's court. It consists mainly of a collection of stanzas illustrating the literary performances which were fostered by this Oriental Maecenas. One of these stanzas (IX. 9) occurs in another connexion in the Prabandhacintāmaṇi (Dīnānātha, p. 98, Tawney, p. 59), but the section itself is not found therein; it is likely, however, that it was in the original which was the source both of the Prabandhacintāmaṇi and of JR's interpolations. The fact that it contained not even any attempt to tell a story made it unsuitable for Merutuñga's purposes.

(*f*) Section V of the Frame-story. The Agnivetāla episode. This was taken from the same source as the others (Merutuñga, Tawney, p. 4 f.), but I can assign no reason for its insertion, except that it was a striking and good story, and probably seemed to the Jainistic redactor worth putting in because it tells how Vikrama by his heroism obtained the kingdom. (In the original, Bhartṛhari, upon his own abdication, himself installed Vikrama.) Like IX, it does not displace anything that occurred in the original, and so its addition does not need an explanation as badly as 29, 31, and 32, where it is a question of the substitution of one story for another.

The Jainistic Recension, then, used as a source not only the original

Vikramacarita (or some version of it corresponding closely to the common original of SR, MR, and BR), but also a Jainistic book about Vikrama, from which it drew six sections. Aside from this the materials in it are at bottom the same as in the orthodox versions; but their arrangement differs in some important respects, and it is to this matter that we shall next turn our attention.

3. **Arrangement of the parts of JR.** — (*a*) The order of events in the introduction or frame-story is wholly changed in JR. Instead of beginning in chronological order with Bhartṛhari, Vikrama, and then Bhoja, we find ourselves at the very outset in Dhārā, the capital of King Bhoja. The king discovers the magic throne in essentially the same way as in the other versions, and the story of what had gone before (Bhartṛhari and Anañgasenā, the reign of Vikrama, etc.) is put into the mouth of the first statue, who tells it to King Bhoja when he first attempts to mount the throne. This gives the first statue an entirely disproportionate amount of talking; for she also has a long story to tell (the Jealous King and the Ungrateful Prince, see below under *b*), which is clearly recognized, moreover, as her "number," her share of the 32 stories; the introduction does not take the place thereof. The change is not successful as an artistic device, altho I am inclined to think it was introduced for artistic reasons.

Namely: it was a habit with the Hindus to produce a certain external unity in their works of fiction by putting them into a sort of dramatically unified form. The Mahābhārata, the Pañcatantra, the Bṛhatkathā and so on — all the great works in this department of literature are supposed to have been *told* by somebody to somebody else. The Vikramacarita itself, in all the orthodox versions, is told by Çiva to his consort. In JR this of course had to be dropt (leaving Section I, the opening one, in a somewhat rough state, see below, page lxvii). This left the work without any such uniform binding-together. But the major part of the work was already unified by another bond of the same sort; the 32 stories themselves, comprising perhaps four-fifths of the work, were all told to Bhoja — if not by the same person, at least by the same group of individuals. It seems to me not unlikely that it was the desire to throw the matter contained in the introduction into this same binding that prompted the change now under consideration. As a result of it, practically the whole work (all except the first three sections of the frame-story and the Conclusion) is told to Bhoja by one or another of the 32 statues. I throw out this suggestion for what it is worth. If it cannot stand on its own inherent probability, I admit

I have no further support for it. But I am unable to conceive any other reason for the change. At any rate, the matter is not helpt by assuming with Weber that JR is original and the other recensions secondary; in that case there appears to be no conceivable reason for the change. Weber himself could offer none.[1]

(*b*) The long story of the Jealous King and the Ungrateful Prince, Frame-story VI and VII, is inserted in the orthodox versions [2] after V, the story of the discovery of the throne by Bhoja. It is there told to Bhoja by his wise minister — the same who gave him the advice, by following which he was able to move the throne into his city. The story illustrates the value to a king of a clever minister, and therefore is very apt in the place where it is found in the orthodox versions. Now the section in which Bhoja finds the throne (namely, Section V of the original) becomes, as we have just seen, Section II in JR; it immediately follows the announcement of the theme (I). To insert such a long interpolation as the Story of the Jealous King and the Ungrateful Prince at this early point in the work may have seemed inartistic to the redactor of JR, who seems to have had some very decided notions about literary composition. But there was another, and certainly a stronger, reason which led him to displace this story. Story 1 of the orthodox versions consisted only of a single stanza describing Vikrama's generosity in specific terms. It says that Vikrama was wont to give so-and-so much at the mere sight of a beggar; a larger sum if he spoke to the beggar; still more if the beggar won a smile from him; and even yet more if he completely won the royal favor. Now we have already seen, from the treatment accorded Stories 29 and 32, that the Jainistic redactor felt strongly the necessity of having a real story told by each of the 32 statues. It could not but offend his sensibilities to find the first statue reciting in lieu of a

[1] Weber himself rightly discards his own tentative suggestion that the Jainistic order, beginning with Bhoja, may be a form of flattery of Bhoja himself (the version where it appears being assumed to be the work of a writer at his court). In the first place, JR refers to Bhoja as belonging to the past, and JR is the only version which clearly does so. In the second place, the orthodox versions contain more fulsome flattery of Bhoja than does JR. — It may be noted that several of the modern descendants of the Vikramacarita follow JR in this respect. Not only the Bengali version, which is directly derived from VarR (a variant of JR), has this transposition of the frame-story, but also the Hindi and Mongolian versions. However, the Persian version translated by Lescallier (New York, 1817) agrees with the orthodox recensions, not with JR, in this respect.

[2] SR and MR; BR omits it altogether, as is its habit with all emboxt stories.

story nothing but a stanza of purely general application. Therefore he expanded the idea contained in the verse, and undertook at the same time to explain the origin of the habit alleged therein. So we find, in Story 1 of JR, an account of how the king gave the specific amounts mentioned in the original stanza successively to a certain specific beggar on a definite occasion; and the way in which this particular beggar " won the favor " of the king, and so earned the last and greatest reward, was by the narration of the story of the Jealous King and the Ungrateful Prince. This story (JR XI and XII) is thus removed from its original place in the frame-story and inserted in Story 1. It has no point whatever here, no connexion with the context (which it fitted so well in its original place), but it gives the first statue a story to tell, and so satisfies the strict (tho rather wooden) artistic standard adopted by the redactor of JR. That the story belongs at the place where it is found in the orthodox versions was felt even by Weber (page 249, note 4), in spite of his belief that JR was in general more original; and it must, I think, be evident to everyone. To my mind at least this is another and a very striking indication of the secondariness of JR.

After this point the arrangement of the parts of JR is in strict accord with SR (and undoubtedly with the original Vikramacarita). Its departures from the original order may then be stated as follows:

Original I remains JR I. (See the Table at p. xii.)
Original II becomes JR IV.
Original IIIa becomes JR VI.
Original IIIb becomes JR VIII.
Original IV becomes JR X.
Original V becomes JR II.
Original VI–VII (called by me JR XI–XII) become parts of JR 1.
Original VIII becomes JR III.
JR V, VII, and IX have no correspondents in the original.

4. Argumenta or stanzas summarizing a story. — A noteworthy peculiarity of JR consists in the *argumenta* (to keep a term adopted by Weber) or stanzas (one or two in each case) summarizing the main points of the story, found at the beginning of Stories 2–14 inclusive, and at the end of Stories 17–28 inclusive. These are curious performances, the exact like of which I do not know of elsewhere. In my article, AJP. 33.266, I compared them (" as a rather imperfect Hindu analogon ") to the stanzas which in the Pañcatantra and other Hindu fable collections are familiarly used to introduce each individual

story, and then commonly repeated at the end to drive home the moral. I also pointed out the differences between our argumenta and these catchword stanzas of the fable. "The Pañcatantra verses are skilful devices for weaving each story into its setting. Of this there is nothing in the Vikramacarita; the stories all stand baldly by themselves, and are not, like the Pañcatantra fables, even *supposed* each to fit and illustrate a certain definite occasion or emergency. . . . It seems not unlikely that they (the argumenta of JR) were meant to imitate the catch-verses of the fables, and were made up and inserted for that purpose by the redactor of the Jainistic archetype." (L. c.) In fact, the argumenta stand completely outside of the stories to which they belong, and wholly detacht from them; they are rather bits of comprest narrative, summing up the following or preceding story, than verses intended to point the "moral" thereof, like the fable catch-verses. I wish to emphasize what seem to me the distinctive peculiarities of the argumenta, because I evidently failed in my article to make my view of them clear to Professor Hertel. He writes me under date of Jan. 1, 1913: "Derartige argumenta sind seit ältester Zeit literarisches Herkommen in der Erzählungsliteratur. Ihr Fehlen, nicht ihr Vorhandensein, ist unnormal." I think that if Professor Hertel will examine closely the argumenta of JR, he will agree with me that they are quite different in character from the catch-verses of the fable, which are evidently what he refers to as "literarisches Herkommen in der Erzählungsliteratur." In fact, they are so different that Weber (who can scarcely be supposed to have been insufficiently familiar with the general standards of Hindu story literature!) did not even think of comparing them, but went to Latin comedy to find a parallel (p. 204).

But whatever one may think as to the degree of success with which these argumenta imitate the pattern on which it seems to me (as to Hertel) that they were modeled, I think it is hardly doubtful that they were inserted secondarily in JR. I should be inclined to believe this on internal evidence alone; they give distinctly the impression of not being an organic part of the text in JR.[1] And since none of the other recensions, which can be shown on other grounds to represent

[1] For instance, they sometimes do not entirely agree, in details of the story, with the prose narrative with which they are associated. This is the case with the argumenta to Stories 4, 9, 10, and 13, which see. Some of the variations may be due to the necessity of summarizing a whole story in one or two verses; as for instance, in the argumentum to Story 17, where the name of King Candraçekhara is abbreviated to Candra, because the longer name would not fit in the meter. In some cases the argumentum

the original more closely, contain such verses,[1] the matter becomes nearly certain. It is especially unlikely that SR, in view of its full and leisurely reproduction of almost every detail of the original and its penchant for stanzas, should have dropt completely all these stanzas, not leaving the smallest trace of them.

5. Minor peculiarities of JR. — Having now dealt with the important and far-reaching differences between JR and the other versions, we shall take up some minor matters, details in which JR appears to be secondary. Tho mostly unimportant if considered separately, in the aggregate they amount to a good deal, and if properly understood will I think add considerable strength to my view that JR is secondary where it is not in accord with the consensus of the other versions.

In the first place, it is interesting to note how JR tends to avoid the mention of brahmanistic gods, especially Çiva and Pārvatī. A striking instance of this is found in the opening section, I; see below, page xlvii. But it goes even farther than this; it rather prefers not to mention even *brahmans* as a class or caste. In many cases where a brahman appears as an actor in the narrative of the original, JR says instead " a man " or something of the sort. A large number of alterations of this sort are mentioned in the notes to my Composite Outline, pages lxvi ff. The following is a list of the most clear instances. The figures refer to the sections of the Composite Outline and the notes thereto.

VI, note 9. A noteworthy instance. Slaying a brahman was of course the worst of crimes to an orthodox Hindu. JR would not

preserves a touch of the original (as indicated by its agreement with the other versions), while the prose story departs from it.

[1] I believe that the above is a fair statement, altho three manuscripts of BR, besides the composite S, do show a bare trace of them. The ms. L, in one *other* passage at least, can be definitely proved to have been familiar with a text of JR (it refers to Vikrama's city once as Avantī, tho *all* other manuscripts of all recensions except JR, including even the composite S, are unanimous in calling it Ujjayinī). This Jainising ms. L contains garbled forms of two argumenta, those to Stories 3 and 6. The wretched ms. Oa, on whose text it would be unsafe to base arguments of any sort, contains a form of one of these (that to Story 3), and the good ms. Ob, in which I have not notist any other signs of borrowing from JR, has a form of the other (that to Story 6). The best ms. of BR, Z, has nothing of the sort; neither has C. At any rate these two occurrences in individual mss. are too sporadic, and the reasons for suspecting direct corruptions which have crept in from JR are too strong, to make it safe to base any arguments on them. There is every reason to believe that the original and true text of BR contained no traces of these argumenta; and SR and MR certainly did not.

admit any peculiar sanctity of brahmans, and quite lamely substitutes "a distinguisht man" at this point; yet at the end of VII (q. v.) the redactor forgot himself, for he follows the original there in referring to "brahman-murder" as the sin avoided!

2, notes 3 and 7. For "a brahman" JR substitutes a vidyāsādhaka or sādhaka; yet in the argumentum, and also in the conclusion of the story, the man is called a brahman.

4, note 2. The original is changed in a markedly Jainistic way. *Virtue* is said to be the only means of acquiring a son, instead of the (original) propitiation of Çiva. Nevertheless the story inconsistently goes on and has the brahman actually obtain a son by the propitiation of — his "family deity"! Note that in this story too the word brahman (vipra) has escaped the vigilance of the redactor of JR.

7, note 3. JR of course will not honor Kṛṣṇa.

8, note 4. The god Viṣṇu is not mentioned in BR any more than in JR, but was probably in the original (as indicated by SR and MR).

See also 9, note 7; 10, note 6; 13, note 3; 14, notes 10 and 11; 15, note 1 ("friend" instead of "house-priest," the latter a characteristically brahmanical notion); 15, note 4 (brahmanical places of pilgrimage are displaced by a Jainistic tīrtha); 15, note 6; 18, notes 4 and 11; 22, note 4; 24, note 11; 26, note 7; and 33, note 5 (on this last, see below, page xlviii).

Yet some cases of this sort eluded the vigilance of the Jain redactor. For we find mention made not only of brahmans (see above under VI, note 9; 2, notes 3 and 7; 4, note 2), but even of their deities, Viṣṇu and others. Thus in JR IV (= II) even Bhuvaneçvarī (=Pārvatī) is retained; and in various other places brahmanistic gods mentioned in the original are not expurgated. In Story 19, to be sure, the allusion to Viṣṇu's being Bali's doorkeeper (so MR as well as JR; probably in the original) may have been kept by the Jain redactor because it seemed to him anything but complimentary to the god.[1]

[1] At the time when I wrote on this point in AJP. 33.274 f. I had as yet seen only one manuscript of MR, namely Gr, which happens to have a lacuna at this point, so that I did not know MR's reading. The discovery thereof compels me to alter my views exprest l. c. to the extent indicated above. I still believe, however, that the passage in question was merely a matter of politeness to Bali, Vikrama's host, and that no real disrespect to Viṣṇu was intended. It is a common form of flattery to exalt the object of the praise by placing him above persons or deities whose greatness is recognized. In the stanzas SR 29.4 and 5 King Vikrama is praised by a bard, who says, with elaborate puns, that he is superior to Brahmā, Viṣṇu, and Çiva. Does this mean that the writer of the impeccably orthodox SR meant to attack those gods?

Finally, I append here a miscellaneous lot of details in which JR is peculiar; in almost every case I regard it as practically certain that JR has departed from the original. The references are again to the sections and notes of my Composite Outline. Those who wish really to understand the points must turn to the places quoted.

I, note 3. The prelude in the original was in the form of a dialog between Çiva and Pārvatī; the god speaks of the marvelous throne, the goddess asks to hear the story thereof. In JR the dialog is kept, but the speakers are dropt! It is a hypothetical interlocutor who replaces Pārvatī, and the author himself answers in place of Çiva.

II, note 1. The city is always called Avantī in JR, whereas all the other versions call it Ujjayinī.

II, notes 2 and 15. JR represents Vikrama as having been in exile thruout Bhartṛhari's reign; this alteration seems intended to prepare for the insertion of the Agnivetāla episode, in which the exile returns incognito and wins the kingdom.

IIIa, note 1. Weber and Hertel saw in the use of the word digambara (SR, BR) an attack on the Jain sect of that name. Tho it is perhaps noteworthy that JR substitutes yogin, that view seems to me untenable; see AJP. 33.275 f.

IIIb. The whole episode of the dancing-contest, as a result of which, by his wise decision, Vikrama won the throne, is offensive to strict Jainism, which like Buddhism disapproved of dancing. The very lame account which JR substitutes for it is obviously secondary.

IV, note 1. The shortening of the account of Vikrama's struggle with Çālivāhana in JR is perhaps due to the fact that it is told again (tho quite differently, to be sure) in 24. JR avoids repetitions; cf. its treatment of 31 (above, p. xl).

VII, note 7. For this variation, ape instead of bear, I can assign no reason. The story is much better, however, in its original form; the bear, being more ferocious, would be more apt to inspire the prince with fear, and his kindness would be all the more impressive.

4, note 4. JR will not have its model king made a hunter, tho by omitting this it loses the motivation for his being in the forest.

4, note 8. The reason assigned for the crime in SR and MR is more plausible and natural.

I think hardly! Note the important fact that in MR 19 the king is not said to have *seen* Viṣṇu acting as Bali's doorkeeper (this is an addition of JR); he merely praises Bali's greatness, saying that even Viṣṇu had condescended to be his doorkeeper. SR only says that Viṣṇu once came to Bali "with a request"; BR has no mention of Viṣṇu.

6, note 6. A characteristically Jainistic reflection.

7, note 8. No special reason appears for this insertion.

10, note 4. There is no reason apparent for this markt change, but the fuller and better story in which all the other three concur is doubtless the original, rather than JR's reduced narrative.

12, note 8. Is this curious change (which is quite in keeping with the general idea of karma and transmigration, especially in its Jainistic form) prompted by a subtle desire to put the brahman (note that the word is kept here in JR) in a bad light, by turning him into a rākṣasa ?

13, note 2. The original account, in which the king merely listens modestly to the conceited learning of the others and then sets them an example of *deeds*, seems much better than JR's modification. JR could not quote the brahmanistic purāṇas.

13, notes 7 and 10. No reason appears for JR's variant.

14, note 9. An interesting touch which makes the karma idea come out of an originally purely fatalistic story.

16, note 3. A strictly religious moral is injected into a setting which does not lend itself well to such use.

19, note 2. Cf. above under 4, note 4; but here JR cannot avoid introducing the king as engaging in a hunt, since otherwise he could not have been drawn into the enchanted cave.

19, notes 5 and 6. Cf. above, page xlvi, note 1. Note that in the end of this story the brahman remains a brahman in JR.

23, note 8. No reason is clear for the omission of the dream-section.

24, note 7. This story of the birth of Çālivāhana is peculiar to JR, and I have not found its source.

25. The markt differences introduced by JR in this story have no clear motivation. It is clear, however, that JR is secondary. Thus, in order to get the Cow of Wishes into the story at the end, she is dragged in by the ears, so to speak; tho she has not been mentioned at all previously, " this cow of wishes " is presented to the king.

27, note 7. JR's account makes the gambler's action a little too " unverschämt," even for one of his character.

33, note 5. The unethical, but vigorous, original was displeasing in itself to the Jain redactor, perhaps; and anyhow, he had to eliminate Çiva and Pārvatī. Hence the change to the very pious account of the origin of the curse found in JR. There is no doubt of JR's secondariness.

Part III. Name of the work

The work is called by a great variety of names in the manuscripts. I have arbitrarily chosen Vikramacarita because it is the simplest and shortest that occurs. As there is no single name which can be said to have a claim to universality, or anything like it, on the basis of the manuscript usage, this seems a legitimate procedure.

It is not even possible with certainty to decide on the title originally given to any of the different versions, altho we can do so with a high degree of probability in the case of most of them. The Southern Recension was almost certainly called Vikramārkacarita; the Metrical Recension probably Vikramādityacarita, perhaps with the secondary name of Siṅhāsanadvātriṅçikā; the Jainistic Recension almost certainly Siṅhāsanadvātriṅçakā; the Brief Recension perhaps Siṅhāsanakathā, or Siṅhāsanadvātriṅçatkathā(ḥ).—To show the basis for these statements I will now give in summary form the names found in the colophons at the end of each chapter and of the whole work in the mss. of the several recensions.

Names found in the manuscripts of the Southern Recension. — In SR none of the mss., except Q and occasionally E and My (with one or two sporadic cases among other mss.), name the work in the colophons at the end of the individual chapters, except in the case of the first story.

The standard designation seems to be Vikramārkacarita (or -caritra). It occurs (sometimes preceded by the honorific çrī-) as follows:

in all texts at the end of 1,
in Q at the end of nearly every story,
in E at the end of 13 stories (the only ones where any name occurs),
in My at the end of 2, 4, 5, 6, and 8,
in N at the end of 9 and in the final colophon,
in Nd at the end of 32 and in the final colophon,
in T at the end of 32.

V also calls the work Vikramacaritra at the beginning, and Vikramādityacarita in the final colophon.

No other name occurs enough times to have any claim to recognition in this version. But other designations are sometimes added to this one. Thus at the end of 1 we find in all texts save Q and T the additional epithet Siṅhāsanopākhyāna; and this is also added in My at

the end of Stories 2, 4, 5, 6, and 8, and is My's only name for the work at the end of 7, while at the end of 3 My calls it Vikramārkasiṅhāsanopākhyāna. J adds a third epithet at the end of 1, viz. Apsarābhojasaṁvāda, and this occurs alone as the name of the work at the end of 3 in J.

The term Dvātriṅçatputtalikākhyāna occurs as one name for the work in the final colophons of Nd, V, and (°putrikā°) M (in M the only name mentioned here). V also begins the work with "Vikramacaritre Dvātriṅçatputtalikā," and the title-page of J reads (in Roman type) "Dwatringshatputtalika." N has Puttalikopākhyāna as a second name at the end of 9 and in its final colophon, and Çrīputtalikākhyāna is one of a number in Nd's final colophon.

T ends its first story thus: iti vikramārkacarite tatsiṅhāsanaprathamasopānasthasālabhañjikāproktopākhyānaṁ samāptam. Practically the same long epithet occurs in T also at the end of 2 and 32. Otherwise T does not name the work at the ends of its individual stories. This practically exhausts the designations of the work found in SR.

Names found in the manuscripts of the Metrical Recension. — Vikramādityacarita (rarely °caritra) is mentioned as the title of the work at the end of nearly all the stories in Gr, and of about one-third of them in Dv. Most of the stories in Dv and practically all in Dn do not name the work at all in their colophons.

Siṅhāsanadvātriṅçikā occurs in Dv and Gr at the end of Lāpanikā I of the frame-story, and at the end of Story 1; also in Gr at the end of 3 (along with Vikramādityacaritra). At the end of II, Dv and Gr have Vikramādityasiṅhāsanadvātriṅçikā; and in III, Dv has Çrīvikramādityadvātriṅçikā. At the end of I, Dn has Siṅhāsanadvātriṅçatsālabhañjikā, and at the end of 1 simply Sālabhañjikā (!). This is all the material afforded by MR, except the colophon of the whole work, which is: iti vikramādityacarite (Dv omits) siṅhāsanadvātriṅçikāyāṁ (Dn °triṅçatsālabhañjikāyāṁ) dvātriṅçati (Dn °çī) kathā samāptā. (In MR the Conclusion is regarded as part of Story 32.) To this Dn adds: iti dvātriṅçatsālabhañjikā samāptā. On the outside covers of the work, both front and back, Dn labels it by the name Vikramādityacaritrā (!) Dvātriṅçatsālabhañjikā.

Names found in the manuscripts of the Brief Recension. — Here there is less unanimity than in any of the other recensions. In fact, it is impossible to determine just what BR was originally called, tho it seems clear that the title contained the word siṅhāsana-.

Z ends all its stories with iti (çrī-)siṅhāsanakathā prathamā (dvitīyā,

etc.). No final colophon was written for it by the original copyist; a later hand has written in iti siṅhāsanabattīsī (!) kathā 32mī sampūrṇaṁ (!).

S calls the work consistently siṅhāsanadvātriṅçatputtalikāvārttā. (In five stories the word siṅhāsana is omitted.)

Ob's final colophon is iti siṅhāsanadvātriṅçatkathānakaṁ samāptam. Otherwise it gives no name except in Story 1: iti siṅhāsanakathāsu prathamā kathā.

Oa regularly has siṅhāsanadvātriṅçatikathā (often abbreviated to siṅhā° or the like). Its final colophon is iti dvātriṅçatkathā samāptā. At the end of 1 it has iti vikramaçake (!) siṅhāsanadvātriṅçatkathāyāṁ prathamā kathā.

C does not name the work at all except at the end of its second conclusion, which belongs to the Jainistic Recension.

L has at the end of 1, iti siṅhāsanakathākhyānaṁ prathamam; at the end of 2, iti siṅhāsanadvātriṅçatkathāyāṁ dvitīyam ākhyānam. At the end of 3 L reads, iti tṛtīyaṁ siṅhāsane kathānakam, and similarly as a rule thruout the rest of the work. The noun Siṅhāsana, in other words, is treated as the name of the work; and it is often modified by one or more adjectives, such as somakāntamaṇimaya, or vikramārkaparākrama, or the like. L's final colophon (cf. Z above) is iti siṅhāsanabatrīsī (!) samāptāḥ (!).

Names found in the manuscripts of the Jainistic Recension.— There is little or no doubt that the original title of this recension was Siṅhāsanadvātriṅçakā. This is the nearly or quite universal colophon of P, G, A, B, and H; P and G, however, commonly abbreviate, reading something like siṅhā°. Ç also has the same form in the first half-dozen colophons. In K, also, it occurs more commonly than any other name.

The form Siṅhāsanadvātriṅçikā is regular in Ç from the seventh story on, and in R from the eleventh on; it is found a very few times in other manuscripts.

O most commonly has the name Siṅhāsanadvātriṅçatkathā. This also occurs sporadically in other mss., both in the singular and in the plural. The same epithet ending in °çatikathā is also found.

A few times (e. g. at the end of Story 4 in K, and of 8 in R) the word siṅhāsana alone is treated as the title, as in the case of L (see above).

F regularly has Siṅhāsanadvātriṅçatikā.

The first part of the title (siṅhāsana) is occasionally omitted.

In the final colophon, Ç and R make the title Siṅhāsanadvātriṅ-

çikā; F, Çrīsiṅhāsanadvātriṅçatikathā; O, Siṅhāsana- (first hand °ne) dvātriṅçatikathā; C, Siṅhāsanadvātriṅçatkathā; the others, Siṅhāsanadvātriṅçakā as above.

The title never includes the name of the hero in any ms. of JR; nor does any word for " statue " (puttalikā or the like) ever occur, except in one stray occurrence in the inferior ms. Y.

Part IV. Date and authorship of the work

On these questions there is very little that can be said with an approach to certainty of the original Vikramacarita. Except in the case of JR and VarR, both of which we have shown to be secondary, the manuscripts give us no consistent or reliable information as to the names even of the redactors of the several recensions. And as to the date, all we can say is that the original cannot have been composed earlier than the 11th century, and that it is perhaps more probable that it does not antedate the thirteenth.

Date of the work. — There is no doubt in my mind that the King Bhoja who is a sort of second hero of the work, who discovered the throne of Vikrama, and to whom the thirty-two statues told the stories about Vikrama, is the famous Bhoja Paramāra, king of Dhārā, nephew of Muñja, hero of the Bhojaprabandha and other works, and himself reputed author of various literary and scientific treatises. (See, e. g., Vincent Smith, Early History of India, 3rd edition, 1914, p. 395 f.) This Bhoja's reputation as a cultured and enlightened monarch accords well with the part played by our Bhoja in the Vikramacarita. Now Bhoja's date is quite definitely known. He reigned in the first half of the eleventh century (according to Smith's latest estimate, about 1018 to 1060 A.D.). Apparently, then, the early part of the eleventh century is the earliest possible date for our work. Furthermore, there is, I think, not a little to be said for the hypothesis first suggested by Weber (p. 191), that our work was composed by some contemporary panegyrist in praise of Bhoja himself. For all the versions agree in placing Bhoja very high — on a level with the unexcelled Vikrama himself, in fact. Weber asks: "was sollte einen *späteren* Dichter *dazu* veranlasst haben ?" There is reason in the question; the flattery of Bhoja which the work contains is undoubtedly striking. Nevertheless it might be replied that Bhoja evidently acquired, like Vikrama himself, a great reputation among his countrymen of later centuries, and

came to be regarded as a typical *littérateur* and patron of learning. As such it is perhaps no serious *tour de force* to assume that the later author of the Vikramacarita chose Bhoja as the discoverer of the throne of Vikrama, making him in a way Vikrama's successor.

I was at first inclined to think there was no serious obstacle in the way of the above-mentioned theory, that the Vikramacarita was composed in the time of Bhoja. But I am now inclined to attach greater importance to an objection raised by Weber himself (p. 195). In the 7th story, a work is referred to by the name of the Dānakhaṇḍa or Gift-chapter, in JR, while SR goes further and mentions Hemādri as the author of this work. Evidently SR, and presumably JR also, referred to the Dānakhaṇḍa of Hemādri's Caturvargacintāmaṇi. This would seem to make it certain that SR and JR in their present forms were composed not earlier than the 13th century, when Hemādri lived. It is true that neither MR nor BR contain this allusion. (BR, as it happens, omits the entire passage where it occurs, so that nothing can be argued from its silence.) But the agreement of SR and JR is a very strong indication that the passage was in the original; if not, we should have to suppose that they both inserted the same reference at just the same place, altho there is no more reason *a priori* or referring to the Dānakhaṇḍa here than at any of the large number of other places at which extensive almsgiving is mentioned. For there is absolutely no reason to believe that SR and JR are descended from a common archetype more recent than the original Vikramacarita itself. Probably, then, we shall have to abandon the attractive hypothesis that the work was a panegyric of Bhoja composed at his court (to which I gave my adherence AJP. 33.252). The strong indication that the writer of the original Vikramacarita knew Hemādri's work makes it safer to say that it dates from a time not earlier than the 13th century.

I know of no way of determining the date more accurately. The only other literary work which we can prove to have been known to the original author is the Vetālapañcaviṅçati, whose frame-story is told in all versions in IIIa, and in all but JR (and VarR) in 31. But the date of this work is quite undetermined, and at any rate it was certainly older than the 11th century, since Somadeva (who lived then) includes a version of it in his Kathāsaritsāgara. Individual recensions of the Vikramacarita mention various other works of Sanskrit literature, such as the Arthaçāstra of Cāṇakya, the Pañcatantra, and Kāmandaki's Nītisāra. The Southern Recension quotes the first verse of Bhavabhūti's Mālatīmādhava (SR. 26.5). But, aside

from the fact that it is very doubtful whether any of these references was found in the original Vikramacarita, all these works are so much older than any date to which the Vikramacarita could possibly be assigned, that they throw no light on our problem.

Authorship of the work. — None of the mss. of BR known to me mention any author's name (the statements found at the end of S and C, see below, clearly belong to JR). Nor is any author mentioned in the actual texts of my three mss. of MR; but the outside cover of one of them, Dn, applies to the work the word Nandīçvarayāgikṛta. I know nothing further of this Nandīçvarayāgi(n), who, according to Dn's cover, may be supposed to have been the redactor of MR. I have not discovered the occurrence of such a name in any other place.

We are just as badly off as to SR. The only text of SR which I have seen which mentions any author's name is V, whose colophon attributes the work to Kālidāsa. This is an obvious absurdity, an instance of the common Hindu tendency to attach great names to all sorts of works. One ms. recorded by Bühler in his Catalog of MSS. in Gujarāt, etc. (Bombay 1871–3), 2, p. 130, likewise names Kālidāsa as author; but as Bühler gives the title of this work as Siṅhāsanadvātriṅçat, a form of the name otherwise never found among the SR mss., the chances are that it is a ms. of another recension (presumably JR, possibly BR), and that the two occurrences are quite independent of each other. I have not been able to see the Bühler ms.

Coming next to VarR, we are somewhat better off. In the very opening sentence of the text of this recension, just after the verse of invocation, we are told that the work was composed by Vararuci. In addition the ms. U, according to Weber, makes the same statement in two stanzas found at its conclusion; these stanzas are a garbling of the stanzas found at the conclusion of JR, see below. As to who this Vararuci was, there is indeed not much to say; it seems likely that the name was used in the same way in which V and the Bühler ms. mentioned above used the famous name of Kālidāsa. Hindu literary tradition has much to say about a personage of this name, whose works in many departments of literature, especially grammar, are said to have helpt to adorn and make famous the court of our Vikrama himself, while others say he was one of the literary men who lived under the patronage of Bhoja Paramāra. This shadowy personage, if he really existed, can at any rate scarcely have been the redactor of VarR, which must certainly be placed later than any date to which this Vararuci could well be assigned. It is, however, of course possible

that VarR was the work of another, and much later, writer who bore this famous name, or assumed it as a title or pseudonym. At any rate no other details are known about him.

In the case of JR, on the other hand, it appears to be possible to name with much confidence its "author," that is redactor, altho, very unfortunately, I have not yet been able to date him. There is reason to hope that his date may yet be discovered, and if it is, it should throw some light on the date of the work as a whole, at least in a negative way; for the original must have been composed before the time of JR's redactor.

Three of the best mss. of JR, namely P, G, and O, and also C (whose second conclusion is directly copied from a ms. of JR, see my description of the mss. in vol. 2 of this work, before the Critical Apparatus), contain the following two stanzas, which seem probably to belong to the original JR. They, or statements of like meaning, also occur in some other mss. of JR not accessible to me, as can be seen from Aufrecht's Catalogus Catalogorum, *s. v.* Siṅhāsanadvātriṅçat (I, p. 717, and III, p. 148).

çrīvikramādityanareçvarasya
caritram etat kavibhir nibaddham
purā mahārāṣṭravariṣṭhabhāṣā-
mayaṁ mahāçcaryakaraṁ narāṇām

kṣemaṁkareṇa muninā varagadyapadya-
bandhena yuktikṛtasaṁskṛtabandhureṇa
viçvopakāravilasadguṇakīrtanāya
cakre 'cirād amarapaṇḍitaharṣahetuḥ

(Variants: C vaçiṣṭa (read vi°) for variṣṭha; C viduṣā tu sugadya° for muninā varagadya°; G hetu for hetuḥ.)

According to these verses, then, JR was composed in Sanskrit on the basis of a Māhārāṣṭrī original by one Kṣemaṁkara Muni. To the kindness of Professor Hertel I owe the further information about this man (derived from the Jaina Granthāvalī, Bombay Vikramasaṁvat 1965, p. 262, No. 176), that he was a Çvetāmbara teacher (ācārya), and that he also composed a work called Ṣaṭpuruṣacaritra, besides the "Siṅhāsanadvātriṅçikākathā," which is listed l.c. His date is, apparently, not mentioned.

In the ms. S we have at the corresponding place only one verse, which looks as if it were a combination of the two verses of the standard JR,

with the elimination of their two definite statements, the name of the author and the allegation of the Māhārāṣṭrī original. In S the stanza reads:

çrīvikramādityanareçvarasya caritram etat kavibhir nibaddham
purā mahad gadyasupadyayuktaṁ paraṁ mahāçcaryakaraṁ narāṇām.

According to Weber, his VarR ms. U (which I have not seen) also contains a form of these stanzas, namely, the first stanza exactly as in JR (barring one small variant, obviously a textual corruption), and the second stanza changed so as to attribute the authorship to Vararuci instead of to Kṣemaṁkara Muni. Stanza 2 (an udgīti) reads, according to Weber (I St. 15.188, note 5):

dvātriṅçatputtalikāviracitanānākathākathanam
vararucinā punar etan nirmitam ānandadāyakaṁ viduṣām.

(The ms. reads viracitā° and inserts punā before punar; corr. Weber.)

I know of no reason for doubting the correctness of this well-authenticated statement of authorship in JR. As to the problem of the alleged Māhārāṣṭrī original, the matter is somewhat different. I do not, indeed, lay any weight on the omission of this statement in S. For S omits also the statement of authorship, and its stanza has in all respects the appearance of being secondary, as compared with the stanzas of the JR mss. (S is distinctly anti-Jainistic in tendency, and this is probably the reason for these changes; they eliminate a Jain teacher as author and a specifically Jainistic Prakrit as the original dialect of the work.) But it is difficult for me to conceive how this allegation can be reconciled with other facts which seem to me certain. If JR is directly derived from a Māhārāṣṭrī version, it seems that we must suppose this Māhārāṣṭrī version to have intervened between JR and the original Vikramacarita, represented by SR, BR, and MR. For, as we have seen, these three orthodox versions represent the original much more closely than JR, and cannot possibly be derived from it. Moreover it seems clear that the original of all the versions we have must have been in Sanskrit. The mere fact that a considerable number of Sanskrit stanzas can with certainty be attributed to it goes far to establish this; for altho Sanskrit stanzas are to be sure now and then inserted in works written mainly in Prakrit, it is scarcely likely that so many should have been. (The number may be conservatively stated as about 40.) But more than this, there are a number of prose passages where the wording of JR and that of some of the orthodox

versions, particularly SR (the best representative of the original), go so closely together that it is difficult to believe that a Prakrit version intervened between one of them and the common original. — But why should the statement have been made, if it is not true ? We can only conjecture. In the first place, there was the best literary precedent (the Bṛhatkathā notably) for Prakrit story-texts serving as originals for Sanskrit works, and this may have seemed to the Jain writer to add a touch of distinction to his work. The Māhārāṣṭrī dialect was furthermore very widely in use among the Jains; the Jaina-Māhārāṣṭrī was their ordinary medium of literary expression. The Jainistic redactor thruout the work shows the greatest anxiety to make it appear that the book is thoroly Jainistic, and tries to conceal all traces of its brahmanistic origin (see pp. xlv ff.). Aside from the possibility that these stanzas are a later addition to the work (note that they do not form part of the real text, being added, in the mss. in which they occur at all, after the final colophon), and that the tradition they record may therefore be incorrect; is it not at least a possibility that they may be deliberately untrue, an invention due to the author's desire to make it appear that he had drawn his materials from the great stock of Jain literary tradition — at the same time perhaps somewhat influenst by the recollection of Sanskrit compositions such as the Kathāsaritsāgara and other versions of the Prakrit Bṛhatkathā ? — The matter must for the time remain unclear; but the difficulties in the direction I suggest seem to me certainly less than those in the other direction.

Thru his failure to appreciate the true character of some of his mss., Weber was misled into attaching far too much importance to these stanzas found at the end of some JR mss. When on page 189 he states that these stanzas occur in mss. of four different versions, and argues from this that the statements found in them probably apply to the original work, he fails to see (1) that two of the mss. (S and C) which he counts as independent versions are nothing but texts of JR at this point (see my account of these mss. in the Text-volume, just before the Critical Apparatus), and (2) that the ms. U, the third of his "four versions," is a ms. of VarR, which is nothing but a variant of JR to begin with. The true VarR text, furthermore (judging from my own, limited, acquaintance with its mss.), does not appear to have retained these stanzas; probably they are an individual addition in the single ms. U, borrowed from a text of JR. At any rate, the most that can be claimed for them is that they belong to JR and are retained in *some* mss. which are directly dependent on JR (including possibly

the Vararuci Recension as a whole); but they are not found in any other real version of the work.

One ms., evidently of JR, which Kielhorn mentions (Report, etc., Bombay Presidency, 1880–81, p. 86), attributes the authorship to Siddhasena Divākara himself. (See JR Section VII, pp. 251 ff.) There remains also to be mentioned the fact that two mss. are notist in Aufrecht's Catalogus which name Rāmacandra (Sūri) as author. They are quoted respectively from Bühler, Catalog of Private Libraries in Gujarāt, etc. (Bombay 1871–3), 2, p. 130, and Bhandarkar, Report, etc., Bombay Presidency, 1887–91 (Bombay 1897), 1420. Not enough information is given about these mss. for me to identify the version to which they belong. The only ms. of those I have personally examined which has any mention of the name Rāmacandra is the Copenhagen ms. D of VarR. This to be sure declares very plainly, both at the beginning and at the end, that Vararuci wrote the work. Nevertheless it opens with namo rāmacandrāya, and on its last leaf (after the end of the text proper) there is a rather lengthy passage in which the name Rāmacandra occurs several times. The last page is unfortunately in such bad condition that I was unable to decipher its text, and so cannot say what statements are made about Rāmacandra here. But it may be regarded as certain that it is used here (as in the opening words of homage) simply as a name of the semi-divine hero Rāma, and that it has nothing to do with the authorship of the book. — Besides this religious or legendary application, the name Rāmacandra occurs as the name of numerous scholars and men of letters. It is unlikely that anything will ever be made out of the attribution of the authorship to such a name.

To sum up: we know nothing of the authorship of the original Vikramacarita, nor do we know who the redactors of the individual versions were, except in the case of JR and (perhaps) of VarR.

Part V. Who was Vikrama?

Traditional connexion of Vikrama with the Vikrama era.—At the end of JR VII of the Vikramacarita we are told that Vikrama, in his pious exaltation after listening to the instruction of the Jain teacher Siddhasena Divākara, freed the whole earth from debt, and (in so doing) "effected a change [literally, a turning-point] in the era of Vardhamāna;" so I render, tho doubtfully, vardhamānasaṁvatsaraparāvartam akarot (see the text and translation, page 254).

It should be noted that the non-Jainistic recensions contain no allusion whatsoever to any change in time-reckoning as introduced by Vikrama or connected with him (unless indeed a passage in SR and BR, which I take differently, be so interpreted; see Vol. 27, p. 341). Moreover, the section of the Jainistic Recension where this statement occurs is demonstrably a secondary intrusion into the Vikramacarita, inserted by the redactor of this recension (p. xl).

The meaning of the passage quoted above seems to be that Vikrama introduced a change in the way of time-reckoning which was in vogue in his day (among Jains), namely the era dating from the nirvāṇa of Vardhamāna Mahāvīra, the great prophet of Jainism, a contemporary of Gāutama Buddha — or at least that such a change in the reckoning was made, in celebration of Vikrama's great act of generosity. Other sources of Jainistic tradition corroborate this statement (see below), and almost uniformly place the date of this change in the year 470 after Mahāvīra's nirvāṇa.[1]

The well-known Hindu era which is now called the Vikrama era begins with 58 or 57 B.C., and we know from independent sources that Mahāvīra must have lived about the end of the sixth or the beginning of the fifth century B.C., so that as far as these two statements themselves are concerned, they harmonize with each other very well, and there would seem to be no inherent reason for doubting them, or for doubting that the Vikrama era took its name from this King Vikrama of the Jain tradition, and was presumably establisht by him. We find, moreover, that such has been the belief of the Hindus, not only Jains but others, for many centuries. At least since A.D. 1200 we have documentary evidence for the existence of this tradition, that the Vikrama era was founded by this great king, Vikrama or Vikramāditya, whose glorious deeds and superhuman virtues are so extensively praised in both Jainistic and Brahmanistic literature.

[1] See, for some of the original sources of this tradition, Bühler, IA.2.362 f.; Klatt, IA.11.245 ff.; Bhau Daji, JBBRAS. 1861, p. 29 and 230, and 1867, p. 147 ff.; Jacobi, Kalpasūtra, Leipzig 1879, Introduction, 6 ff.; Jacobi, Kālākācārya-kathānaka, ZDMG 34. 247 ff., particularly 286 (cf. Konow, SBer. Berl. Akad. 1916, 812 ff., and below, p. lxv).—Jacobi is authority for the statement that the Digambara Jains put 605 years, instead of 470, between Vikrama and Mahāvīra (evidently confusing the Vikrama with the Çaka era); but this is not universally true, cf. Hoernle, IA. 21. 70 f., where a Digambara source makes it 470. Jacobi's argument that the figure 470 is too large by 60 years, and that Mahāvīra should really be put 410 before Vikrama, need not concern us here; it is accepted as essentially sound by Oldenberg, ZDMG. 34. 748 ff.

Doubts cast on the tradition by Fergusson, Kielhorn, and others. — In the early days of Sanskrit study, all this was, quite naturally, accepted as fact. But it soon began to be notist that there were not only many stories about Vikrama which by their own contents proclaimed themselves as legends, but also some reports about him in quasi-historical works which were confused and inconsistent with themselves and each other. Even the Hindus themselves had to resort to the expedient of declaring that there had been two or more Vikramas. So the Rājataraṁginī (see Stein's Notes on II.6 and III.125 ff.) mentions at least two. And Alberuni, who lived 973–1048 according to Sachau, says that the Çaka era (78 A.D.) was founded by a King Vikramāditya (*not* the same as the king of Mālava who founded the Vikrama era), in celebration of his defeat of a prince named Çaka at Korur in the Punjab. (Sachau's Alberuni, II.6.) Moreover, from the fourth or fifth Christian century on, it seems to have become common for Hindu kings to take the title of Vikramāditya, which either was then or soon became an honorific epithet like Caesar; and the great confusion of our stories about Vikrama, practically all of which are admittedly late, was much increast by this fact. By the middle of the nineteenth century all these confusions had had their effect upon the general attitude of Indologists towards Vikrama. There arose an ever-increasing scepticism on the subject. It was pointed out that there is no epigraphic or numismatic evidence for the existence of such a king in the first century B.C. — a thing which would hardly be conclusive in itself, however; many personages of ancient India whose historicity is unquestioned could not be proved to have existed on such evidence. Other theories of the origin of the Vikrama era began to be proposed. Among these, one which for some time enjoyed much prominence, largely because it was accepted by Max Müller (India, What can it teach us? p. 286 ff.), was that of Fergusson (JRAS. 1870, p. 81 ff.). Fergusson believed that the era was founded by a king named or entitled Vikramāditya who defeated the Huns in 544 A.D. (the battle to which he referred really took place nearly twenty years earlier, and was put later by Fergusson for the sake of the theory), and that the beginning of the era was arbitrarily dated back 600 years from the time of its real founding to give it a flavor of antiquity. This theory is now rendered untenable by the simple fact that several records dated in the Vikrama era before the time assumed for its foundation have been discovered.

No important positive evidence against the tradition was advanst

until 1891, when the concluding instalment of Kielhorn's treatise, "Examination of Questions connected with the Vikrama Era," appeared. (See IA. 19 and 20 passim, but especially 20.124–142.) Kielhorn made a careful collection and study of all known documents, inscriptions, and manuscripts dated in the Vikrama era, and brought out some interesting and important results. Of especial concern to us are the following.

1. The earliest dates in the era are found in Eastern Rajputana, and chiefly in those parts of it which border on or are included in Mālava.

2. The earliest certain date in the era is saṁvat 493. Kielhorn regards as likely (tho not certain) two earlier ones, one of which, the earliest, is saṁvat 428. This would be A.D. 371. (I believe that no earlier date has yet been discovered, down to 1923.)

3. In all early datings known to Kielhorn the era is not referred to by the name of Vikrama, but is called instead the Mālava era, or the "time of the lords of Mālava." (This name had been notist earlier by Fleet, IA. 15.191.) As designation of an era, the word vikrama first occurs saṁvat 898, and it is here used somewhat vaguely, in such a way that we cannot be sure that it was a proper name ("the time called vikrama"). Only in saṁvat 1050 (A.D. 993) do we find distinct mention of a prince named Vikrama in dating by this era, and words expressly attributing to this prince the founding of the era do not occur until still later, namely about 1200 A.D. These facts certainly seem at first sight to support Kielhorn's negative thesis, which is that the "Vikrama era" (or, as it might better be called according to Kielhorn's evidence, "Mālava era") was neither founded by, nor establisht in memory of, any Vikrama. To be sure, the number of early inscriptions in the Mālava era which are known as yet is too small to make their silence a perfectly safe guide. It might conceivably be due to an accident that they all name the era, if they name it at all, "the Mālavan era" or the like,[1] instead of "the Vikrama era." As for the constructive part of Kielhorn's argument, namely his proposition that vikrama-kāla meant "war-time," because the years of the era began in the autumn when kings usually began their war-expeditions, it seems to me unconvincing (but Fleet accepts it, IA. 30.4). For one thing, it is not so easy for me to bridge the gap between "valor" (the

[1] I deem it unnecessary for my present purpose to concern myself with the discussion which went on for years between various scholars, mostly in the JRAS., as to the precise meaning of Mālava-gaṇa-sthiti; but cf. below, p. lxiii.

commonplace meaning of the word vikrama) and " war " — assuming the latter word to be applied in such a cut-and-dried, formulaic way as Kielhorn's hypothesis must suppose.[1]

Other theories of the origin of the Vikrama era. — Kielhorn did not advance any suggestion as to the origin of the Mālava, later the Vikrama, era; but his arguments seem to have convinst most scholars who have written on the subject since his time that there is absolutely no basis for the traditional view; in short, that there was no Vikrama living in the first century B.C.[2] The question as to how the Vikrama era did originate, if not thru such a Vikrama, does not really concern us; but it may be observed that no other explanation of its origin has yet been so fortunate as to meet with anything like universal acceptance.

The theory that the Kushan king Kaniṣka was the real founder of the era was proposed long ago by Cunningham, and was vigorously defended for many years, especially by Fleet (see, among numerous articles by him on the subject, JRAS. 1905, p. 232 ff., and 1913, p. 95 ff); also by O. Franke (Abh. Berl. Akad. 1904, p. 99 f.), and by J. Kennedy (JRAS. 1912, p. 665 ff., 981 ff., and ibid. 1913, p. 369 ff., 664 ff.). It was once held by Lüders, but was later rejected by him (SBer. Berl. Akad. 1912, p. 824 ff.), as well as by Oldenberg (NGGW. ph.-h. Kl., 1911, p. 427 ff.), and Thomas (JRAS. 1913, p. 627 ff.), and may now be regarded as definitely disproved. In a symposium on this subject in JRAS. 1913, p. 911 ff., the view that Kaniṣka founded the Vikrama era 58 or 57 B.C. was upheld by Fleet, Kennedy, Barnett, and Longworth Dames, and opposed by Rapson, Vincent Smith, Waddell, and

[1] Furthermore, it is by no means clear that the years of the "Vikrama" era originally began in the fall. Cf. Pathak, Bhandarkar Commemoration Volume, p. 195 ff., especially p. 207 f.

[2] In Hoernle and Stark's History of India, 4th edition, 1909, Hoernle still expresses the view that there really was a Vikrama who defeated the Çakas in 57 B.C., but that he has been confused in legend with a much later " Vikramāditya," namely Yaçodharman, to whom most of the legends are to be referred. But in the same year, in JRAS. 1909, p. 89 ff., Hoernle seems to agree with the general view that there was no Vikrama in 57 B.C. — It is not necessary to deal with such fantastic arguments for the traditional Hindu view as those advanst JASB. 1908, p. 327 ff.

Nor can I agree with C. V. Vaidya (Indian Review, December, 1909), and Haraprasad Shastri (Ep. Ind. 12. 320) in finding proof for it in Hāla's Gāthāsaptaçatī 5. 64; cf. D. R. Bhandarkar, in Bhandarkar Commemoration Volume, 187 ff. But Bhandarkar in turn claims too much. Having disproved the claims of his opponents to having proved Vikrama's historicity, he straightway asserts that he has proved Vikrama to be legendary. Of course, a *non-sequitur*.

Thomas. But since the publication of Sir John Marshall's archeological evidence (JRAS. 1914, p. 973 ff., and 1915, p. 191 ff.), it has been generally recognized that Kaniṣka cannot have been living in 58 B.C. — Thomas, in JRAS. 1914, p. 413 f., suggested that the era dates from the founding of the (oligarchical) "constitution of the Mālava tribe;" this interpretation of *Mālava-gaṇasthiti* is disputed, and the theory seems to have won few adherents.

Another theory was proposed by Marshall, JRAS 1914, 973 ff., and has been accepted by many, including Rapson in the Cambridge History of India, Vol. 1, pp. 571, 581 f. This is that the era of 58–57 B.C. was really founded by Azes I, the Çaka king of Gandhāra. That Azes ruled about 58 B.C. seems, indeed, quite well established. But the theory that he founded an era seems to hang on a slender thread, namely, on a disputed (and as it seems to me improbable) interpretation of the word *ayasa* in the Takṣaçilā inscription publisht by Marshall, l.c. If this word should turn out not to refer to an era "of Azes,"[1] there would be no evidence left for the founding of an era by King Azes, nor any certain inscriptional or numismatic evidence from early times for the existence of any era dating from 58 B.C. Even if Marshall's and Rapson's interpretation of *ayasa* be right, some complacency is needed to accept the rest of the theory. No one knows the exact date of Azes, nor that of the inscription in question. To bring them into relation with the era of 58 B.C. may be tempting. But the earliest certain inscriptions dated in this era agree with the unanimous Hindu tradition in localizing the era in Mālava. This alone might make us hesitate; Takṣaçilā is some distance from Mālava. And we should feel more comfortable about accepting the Azes theory, if other dates in this era were found in the interval between 136 (the Takṣaçilā inscription) and 428 (the earliest date known in the "Mālava era"). The lack of any dates in this interval makes it appear that, on the hypothesis assumed by Marshall and Rapson, this era of Azes, used by Kaniṣka's immediate predecessor in Gandhāra, was straightway thereafter replaced by the era of Kaniṣka, and apparently became extinct in the Kushan empire, only to reappear, several centuries later,

[1] A summary of various other interpretations that have been suggested is given by Konow, Ep. Ind. 14 (1918), p. 286 f. It is only with diffidence that I venture to express an opinion on such a question; but the interpretation of Bhandarkar, hesitatingly adopted by Konow *l.c.*, seems to me the most plausible, viz., that *ayasa* = Skt. *ādyasya*, "of the first (month Āṣāḍha)." To be sure, *pūrvasya* would be the more usual expression.

in Eastern Rajputana, as the "Mālava era." This does not sound very plausible.

Accounts of Vikrama in the Jain chronicles. — In accepting Kielhorn's argument that the era was commonly called in early times the era of Mālava, not of Vikrama, we do not necessarily have to discard the Jain tradition, altho, as has been said, most scholars seem actually to have done so. It would be a perfectly rational hypothesis that the era was founded by a Vikrama (or Vikramāditya, or the like), king of Mālava, in 57 (58) B.C., and that, because used only locally in Mālava by this Vikrama's successors for a number of centuries, it was commonly called the Mālava era.[1] It seems that the paṭṭāvalīs, or lists of Jain pontiffs (see e.g. IA. 11. 245 ff.), have the look of being in the main as reliable, certainly, as any other native literary source of Indian history (which, to be sure, may not be saying very much). Moreover, they are checkt by seemingly independent calculations based on dynastic lists (Bühler, IA. 2.362 f.), which by a wholly different series of numbers (namely the years of kings and dynasties) lead to the same result — 470 years from Mahāvīra to Vikrama.[2] These dynastic lists are certainly not wholly devoid of historic basis, for they mention, for instance, the perfectly historic Māurya dynasty, founded by the great Candragupta, and date it with approximate, if not absolute, correctness. I am not aware that there is any definite and positive reason for rejecting the Jainistic chronicles completely, and for saying categorically that there was no such king as Vikrama living in 57 B.C. Do we know enough about the history of that century to be able to deny that a local king of Mālava, bearing one of the names by which Vikrama goes, may have won for himself a somewhat extensive dominion in Central India (for we do not of course need to swallow whole the characteristic Hindu exaggerations which would make him a universal emperor)? It does not seem to me, for the reasons above stated, that Kielhorn has disproved such an assumption. And I know of no other real attempt to do so. Most writers in recent years have simply assumed the untruth of these Jainistic records.[3]

[1] As a matter of fact, the total number of dates in which the era is so named is extremely small. We should of course have to suppose, on this hypothesis, that the name of the founder of the era persisted all the time, at least in his native land.

[2] The Jain chroniclers must have been reasonably careful mathematicians, it would seem, to make their two independent lists fit so perfectly together!

[3] For a defense of the historicity of Jainistic chronicles, see Bühler, Ueber das Leben des Jaina-Mönches Hemacandra, 4 ff.; also Tawney, Prabandhacintāmaṇi, Introduction, p.v ff.

Recent tendencies toward greater faith in the Jain traditions.— There are indications that the pendulum is now swinging back. Scholars are becoming less disdainful of the Indian traditions about Vikrama. Konow, in SBer. Berl. Akad. 1916, p. 812 ff. (and cf. Ep. Ind. 14 [1918], p. 293 f.), has not only protested against this disdain, but has made a serious effort to rehabilitate some of the Jain records, by showing their consistency with other known facts. He refers particularly to the Jain story called Kālakācāryakathānaka (Jacobi, ZDMG. 34. 247 ff., especially 286). This work tells how the Çakas conquered Gardabhilla,[1] King of Ujjayinī, but were later expelled by Gardabhilla's successor Vikramāditya, who freed the world from debt and in celebration of this generosity establisht a new era. (So the story puts it, agreeing with all other Jain authorities, including the Vikramacarita. Konow seems to assume that the real occasion for the founding of the era was the victory over the Çakas; and, of course, this may be true, for aught we know.) After 135 years, however, another Çaka king returned and overthrew the dynasty of Vikramāditya, founding another new era (the Çaka era of 78 A.D.). This account Konow very ingeniously brings into relationship with certain Chinese historical records of the doings of the Çaka and Kushan dynasties. It seems to me that he makes out at least a plausible case for the historicity of Vikrama as King of Mālava and founder of the era of 58–57 B.C. Such seems to have been the latest opinion of Vincent Smith; for in his Oxford History of India (1919), p. 151, he says that "it is possible that such a Rājā may have existed" at that time and place. Charpentier appears to hold a similar view (Cambridge History of India, 1922, Vol. 1, p. 167 f.).

Historic persons who may have been the basis of the legendary Vikrama. — There have been several attempts to pick out from among the various later kings who had the title of Vikrama or Vikramāditya that particular one who is most likely to have been the figure around whom the Vikrama legends grew up. It can hardly be said — and has not been said, generally, even by the proponents of the theories — that any one of them has succeeded in establishing a claim to anything more than plausibility. They are based, generally speaking, on vague resemblances between the character and incidents (by no means always certain) of the reign of some historic king, who had or is supposed

[1] This name (cf. *gardabha*, "ass") certainly has something to do with the legend of Vikrama's birth, told in the Appendix to my book, at the end of this volume. The name of Vikrama's father, there given as Gandharvasena, should perhaps be Gardabhasena.

to have had the title of Vikramāditya, and those of the legendary hero. The most widespread at present is the theory that Vikrama is Candragupta II of the Gupta dynasty (ruled about 375—413 A.D., according to Smith). The theory, if I mistake not, was first proposed by Bhandarkar in JBBRAS. 20, p. 398 (year 1900). It has since been accepted by Vincent Smith (Early History of India, 3rd ed., 1914, p. 290 ff.), by Fleet (JRAS. 1904, p. 166), and (as I infer) by Berriedale Keith (JRAS. 1909, p. 433).[1] There seems to be no doubt, at least, that this king actually bore the title Vikramāditya, and that his general character and the splendor of his reign fit well enough the descriptions of our Vikrama. The chief rival theory was that of Hoernle (JRAS. 1903, p. 545 ff., and 1909, p. 89 ff.). He believed that our hero represents a certain Yaçodharman, who defeated the White Huns in the first half of the 6th century A.D. and establisht, apparently, a considerable power. An important difficulty with this view is that it cannot be shown with certainty that Yaçodharman had the title of Vikramāditya. Tho we have several of his inscriptions, in which he boasts of his achievements, he does not take to himself the title.

Conclusion. — It seems on the whole at least possible, and perhaps probable, that there really was a king named Vikramāditya who reigned in Mālava and founded the era of 58–57 B.C. It is possible that later kings who assumed the same name, such as Candragupta II,[2] may have been confused with the original Vikramāditya in the popular legends that have grown up about the name. And of course it remains true that most that is told of him is pure legend.

Part VI. Composite Outline of the original Vikrama-charita

For the significance of this Composite Outline, see the paragraph beginning "Reconstruction of the original Vikramacarita," above, pages xxx f. In this Outline the stanzas are cited by the abbreviation vs or vss (verse or verses), with numbers, which numbers refer to those given in the Alphabetic List of Verses at the end of the text-volume, HOS. 27.

Please note! The numbers at the very beginning of each heading of this Composite Outline are to be understood as the original numbers of the Section or Story concerned, as they stood in the original Vikrama-charita.

[1] Also by Winternitz, Gesch. d. ind. Lit., 3. 38 f.

[2] Konow, *l.c.* page 812 f., suggests that Candragupta II, who conquered Ujjayinī, took the name of Vikramāditya precisely because of that fact and because the name was so famous in the history of the distinguisht capital of Mālava.

In case a Section or Story is dislocated in any recension, or omitted from it, or added to it, the facts in detail may be seen at a glance by referring to the Table on page xii, above.

I. Frame-story: First Section. Invocation, and Announcement of Theme

Invocation.[1] Announcement of the theme.[2] — On Mount Kāilāsa Pārvatī askt Çiva for a story for her entertainment.[3] The god said: There was a great throne, and supporting it were 32 statuettes, each of which in turn told a story to King Bhoja. When the goddess [4] askt about the origin and history of the throne, the god [4] began the story as follows.

1. Not in MR. 2. Only JR, BR; and in different terms. 3. No mention of Pārvatī and Çiva in JR, VarR. In JR the following prelude is not put into the mouth of any person. In SR the god begins with the story (Section II) directly at this point, without any of the following part of the prelude. In VarR the whole prelude, after the invocation, consists of one brief sentence; see the text. 4. JR: "someone may ask" — "hear then the account of it."

II. Frame-story: Second Section. King Bhartṛhari and the Fruit that Gave Immortality

City of Ujjayinī; [1] King Bhartṛhari, his beloved wife Anañgasenā, his brother Vikramāditya.[2] A poor brahman by his devotions won the favor of Pārvatī,[3] and chose as a boon agelessness [4] and immortality. She gave him a magic fruit, by eating which he was to obtain his wish. Before eating it he reflected [5] that because of his poverty he could get no pleasure or profit out of this boon, which would leave him a pauper for eternity. Considering that if he gave it to the king much good would result to mankind (vs 70),[6] he took it to the king. But the king loved Anañgasenā so much that he did not wish to outlive her; so he gave her the fruit. She however gave it to a groom [7] with whom she was in love; he to a slave-girl,[8] she to a cowherd,[9] and he to a girl who carried cowdung.[10] As she was carrying the fruit on the top of her basket of cowdung, the king saw her, and recognized the fruit.[11] The king in astonishment called the brahman, and was assured by him that it certainly was the same fruit.[12] So he questioned the queen,[13] and discovered the truth. In sorrow and disgust he recited a number of stanzas on the faithlessness of women (vss 66, 504),[14] abdicated his

kingdom in favor of his brother,[15] and took up the life of a forest ascetic.[16]

1. JR Avantī. 2. Who was living in exile, having fallen into disgrace at the time of the king's coronation JR. Vikrama is not mentioned here in BR. 3. Even JR retains the goddess Bhuvaneçvarī! 4. Not in MR, BR. 5. In MR he goes home and is reviled by his wife for his stupidity; it is she who first suggests to him the uselessness of his wish. 6. So, sentiment and verse, SR, BR (both have also other vss); not in MR, JR. 7. Perhaps "marshall" would better express the man's social position, which is however not made clear; māndurika SR, MR, JR; mandurādhipati BR. 8. A harlot JR. 9. A doorkeeper BR; not in JR. 10. So SR, MR; not in JR; "another woman," who gives it to another man, BR. 11. So in SR, MR; in JR, BR the last recipient of the fruit (the harlot, or the unspecified man) considers the fruit more fit for the king than for herself or himself, and takes it to him as a present. 12. Not in BR, JR. 13. In MR he finds the truth by questioning the carrier of cowdung first; in JR not specified. 14. Vs 66 in SR, JR; 504 in JR, BR; others in the individual recensions. MR has none. 15. In JR he does not install his brother. 16. In JR simply an ascetic.

N.B. — JR here inserts its Section V, telling how Vikrama returned to the city unrecognized and won the throne by conquering the Agnivetāla.

IIIa. Frame-story: Third Section, Part 1. The treacherous Ascetic and the Winning of the Vampire

Vikrama ruled his kingdom well, pleasing his subjects. Once a naked ascetic[1] came and askt the king[2] to become his assistant at a sacrifice.[3] The king agreed. So they two went by night to a cemetery; and there the ascetic, attempting to offer up the king's life as a sacrifice, was himself offered up.[4] At this time a vetāla (vampire or demon) was made favorably disposed to the king,[5] promist to come at his call,[6] and gave him the eight Magic Powers.[7]

1. Digambara SR, BR; yogin JR; siddha MR. 2. Giving him a fruit SR. 3. An incantation JR. 4. So SR. Nothing of this in MR, BR. On the other hand JR (which does not, like the other versions, contain this tale in Story 31) is much fuller. It tells briefly the story of how the vetāla, after telling the king 25 stories, warned him against the ascetic and so enabled him to save himself. 5. So SR, MR, BR; in JR the king receives the "golden man" which the ascetic hoped to get, while the deity presiding over the same appears and praises him. 6. So stated only in MR, but implied by the course of the sequel in the others also. 7. So SR, MR; not in BR, JR.

N.B. — Here JR inserts its Section VII, telling of the conversion of Vikrama by Siddhasena Divākara.

IIIb. Frame-story: Third Section, Part 2. The Gift of Indra's Throne

Indra wisht to interrupt the austerities of Viçvāmitra.[1] For this purpose he decided to send whichever nymph, Rambhā or Urvaçī, could prove herself the better dancer. As each claimed the superiority, it was arranged that they should both give exhibitions before the assembly of the gods. Even then no one could decide between them; so, on the advice of Nārada, Indra sent Mātali to summon Vikrama, as an authority, to decide the matter. Vikrama [2] gave the palm to Urvaçī. When Indra askt why, his explanation [3] showed such insight and skill that Indra was greatly pleased, and gave him as a reward a pair of garments [4] and his own beautiful throne. This throne Vikrama took back to his city with him; there he set it up, and ascended it in an auspicious moment, and ruled his kingdom.

JR discards this whole section, and substitutes for it a very short account, as follows: Indra observed the noble character of Vikrama, and as a token of his admiration gave him his own lovely throne. Vikrama performed the coronation-ceremony for it, and mounted it thereafter every day. 1. BR abbreviates the first part of the chapter: At this time R. and U. danst before Indra. Those present could discern no difference between them, and to decide which was superior Indra sent for Vikrama. 2. From here BR agrees with SR and MR. 3. The details of his exposition differ in the several versions, and even, in the case of BR, in the several mss. of the same version. SR puts into his mouth several verses said to be from a nṛtyaçāstra. 4. So MR, BR (the garments are described in both as agnidhāuta); in SR "garments and other gifts."

N.B. — JR here inserts its Section IX, describing the cultivated and artistic life at the court of Vikrama.

IV. Frame-story: Fourth Section. Death of Vikrama and Hiding of the Throne

After [1] a time Çālivāhana was born in Pratiṣṭhāna [2] of a little girl, by the serpent-prince Çeṣa. Evil omens were seen at Ujjayinī, and soothsayers [3] foretold the king's destruction. The king thought this could not be, since Çiva had granted him the boon that he should not meet death except at the hands of a son of a two-and-a-half-year-old [4] girl. The soothsayers [3] however assured him that such a one must have been born. So the king sent forth his familiar, the vetāla, to find the boy. Coming to Pratiṣṭhāna the vetāla found a little boy and girl playing together in the house of a potter, and was told by the girl that the boy was her son. This was confirmed by the father of

the girl, a brahman. The vetāla returned and told Vikrama. The king set out for Pratiṣṭhāna,[5] attackt Çālivāhana,[6] was struck down by a blow from his staff, and fled to Ujjayinī, where he died.[7] The throne was thus left vacant.[8] But the chief queen [9] opened her womb and gave to the ministers a seven-months child which she was bearing, and this child was made king under the guardianship of the ministers.[10] But as there was no one considered fit to sit on the throne of Indra, the ministers buried it in a pure field at the command of an ethereal voice.

1. The first part of this section, down to note 5, is wholly omitted in BR and JR, which do not explain why V. marcht against Ç. 2. In BR Pīṭhasthāna [as also in Story 24, q. v.]; some mss. of the other versions call it Pratiṣṭhā. The name Çālivāhana appears in various forms in the mss. of JR; see the Critical Apparatus. 3. So SR; the minister Bhaṭṭi MR. 4. So SR; a year and a day old MR. 5. In MR Bhaṭṭi advises against the expedition, and V. at first yields to his advice, but later goes forth. 6. In MR the serpent-king Ananta fashions for Ç. a magic army (cf. Story 24) which routs V.'s army. No battle of armies is mentioned or implied in SR. 7. So SR, MR; BR and JR simply say that V. was killed in the battle. 8. In JR the rājyalakṣmī, "Majesty of the Kingdom," in the form of a cow cries out "who will protect me?" In SR Bhaṭṭi advises an investigation to see if any of the queens are pregnant. 9. "One of his wives" SR. 10. None of this sentence in BR. In JR the infant son is named Vikramasena.

V. Frame-story: Fifth Section. Finding of the Throne by Bhoja

Many years past, and Bhoja was king [1] in Dhārā, the successor of the old Ujjayinī as capital city. In his reign the field where the throne was buried came into the possession of a brahman, who built a platform on the mound in the center to keep watch over the crop of the field, which was unusually rich. Once King Bhoja and his court past by the field on an outing,[2] and the brahman, standing on the platform, courteously called to the followers [3] to come in and eat of the grain. When they did so, it happened that the brahman just then came down from the platform to drive off some birds. Straightway he began to protest against the intrusion of the courtiers, reviling them as destroyers of a brahman's property. As they hastily left the field, he went up again on the platform, and invited them to come back; but then coming down again, he drove them off as before. This strange behavior was reported to the king,[4] who suspected that there was something unusual about the place, and mounted the platform himself, whereupon he was straightway filled with the most generous desires

and instincts. Reflecting on the wonderful power of the place (vs 238),[5] he purchast the field of the brahman (who bargained about it in true oriental style),[6] and caused the mound to be dug up, whereupon the beautiful throne was revealed. But it proved impossible to move it from the spot, until on the advice of a minister offerings were made to the genii of the place; then it moved easily. The king and the minister converst on the advantages to a king of a wise minister (vs 342),[7] and the minister discourst at length on the duties of both a king and a minister; his point was illustrated (in SR, MR) by the story of the Jealous King and the Ungrateful Prince (Sections VI and VII).

1. This is the point with which JR begins its narration (after the introduction, I). The first part of this section is merely summarized in JR; a miserly brahman became generous whenever he mounted on this platform; he notist this fact (himself!) and reported it (!) to the king, who had come from the city on an outing; the king mounted the platform, etc. — For VarR, see below. 2. A hunt BR, and perhaps SR (the word used in it, vāihālī, is not certain). 3. To the king and his followers SR. 4. The king was himself present SR. 5. This vs in all recensions, including VarR. 6. The bargaining is not mentioned in BR, JR; and even the purchase is omitted in BR. 7. The whole conversation between the king and the minister is omitted in JR (and VarR); in VarR the advice, even, is not given by a minister but by a divine voice. SR and MR follow each other very closely at this point; but SR does not contain vs 342, altho it is found in both MR and BR.

With the end of this section BR and JR pass at once to Section VIII (JR III), omitting Sections VI and VII (which JR, however, inserts in its Story 1).

N.B. — VarR has a wholly different account of the events leading up to the finding of the throne, which is worth noting, both because this is the only serious divergence between VarR and JR in the whole work, and because VarR's account shows striking resemblances to certain non-Sanskrit versions of the story. I summarize it as follows.

Near Dhārā lived a husbandman named Yajñadatta, who built a platform in his field to prevent depredation by wild beasts. (The word used for platform is here mañca, which is the word used in SR and MR, while BR and JR use mālaka!) When he went up there to protect his crop he always began acting like a king, so that his neighbors were amazed and said: "What nonsense he talks!" The king heard of it, and (suspecting possible treason) came and caused a certain well-trusted minister to mount the platform in his own presence; and the minister talkt in the same way. The king was amazed, and inferred that there must be some marvelous quality about the field. So in order to get out the superior object which he thought must be buried there, he caused to be dug, etc. (from this point with JR, except for the difference mentioned in note 7, above).

VI (not in BR). Frame-story: Sixth Section. The jealous King and the ungrateful Prince, Part 1

In the city of Viçālā lived a king named Nanda, who had a son Vijayapāla,[1] a minister Bahuçruta, and a queen Bhānumatī. He was so fond of his queen that he could not leave her for a minute, and even brought her into the public assembly with him.[2] His minister remarkt on the unseemliness of this action, prompted by too great love,[3] and felt it his duty to remonstrate with the king. The king admitted the force of his objections, but pleaded that he could not bear to have Bhānumatī out of his sight. The minister then suggested that the king should have a painter paint her portrait and place it on the wall in the assembly, where he could look at it. The king thought this good advice, and had the queen sit for a painter, who painted her with all the characteristic marks of a padminī[4] or perfect woman. The king liked the portrait, and showed it to his guru, Çāradānandana,[5] for his inspection. Ç. criticized the artist for not portraying a mole like a sesame-seed on the left hip of the queen. When the king heard this, after he had examined and found that she had such a mole,[6] he was filled with jealous anger, thinking that Ç. must have had improper relations with her. He told all to the minister, who thought it best to seem to conform to the king's state of mind, and did not oppose him.[7] The king ordered him to kill Ç.; so Bahuçruta took him and bound him publicly and led him away.[8] But reflecting that whether the king was right or wrong in his suspicion it would be a sin to murder a brahman,[9] the minister concealed Ç. in the cellar of his own house,[10] and reported to the king that his commands were fulfilled.[11]

1. Jayapāla SR. 2. He set her on his lap there SR. 3. JR omits this reflection. 4. In MR he does not show her to the painter, but only tells him that she is a padminī. JR does not mention the word padminī. 5. Or °nanda; the mss. of all versions vary. In MR the king sends the painter to show it to Ç.; in SR Ç. happened to be present and saw it. 6. The examination is not mentioned in JR. 7. In MR he advises caution but is overruled. In JR he reflects that the greatness of the great is their own destruction, as in Ç.'s case. 8. In SR Ç. reflects on the unreliability of kings, but consoles himself by thinking that good deeds are a protection in danger. 9. "A distinguisht man" JR; but at the end of Section VII "brahman-murder" is the phrase used even in JR. 10. In a cave MR. In JR he quotes a vs on hasty action. 11. Not in JR.

VII (not in BR). Frame-story: Seventh Section. The jealous King and the ungrateful Prince, Part 2

Once as the king's son Vijayapāla was going forth to hunt, evil omens occurred. His friends [1] tried to restrain him, but he scorned the evil omens. His advisers[1] deprecated this (vs 352),[2] but in vain; the prince insisted on going out. (His loss of sense indicated his approaching destruction; vs 639.)[3] The prince went into the forest, pursued a boar,[4] got into the jungle, and became separated from his followers,[5] who returned to the city. He lost sight of the boar,[4] and came to a beautiful lake. Dismounting and tying his horse [6] to a tree he drank of the water and lay down under the tree to rest. A tiger came up; the horse [6] broke away and ran to the city, while the prince climbed the tree; but seeing a bear [7] above he became still more frightened. The bear reassured him, and the prince, acknowledging himself as his suppliant,[8] exprest gratitude. The tiger remained at the foot of the tree. At night the prince became sleepy, and on the bear's invitation went to sleep in his bosom. The tiger urged the bear to throw him down to be eaten, since he was a hunter and a natural enemy of beasts, and would return only evil for good. The bear refused on the ground that he was his suppliant. Afterwards the prince awoke, and the bear slept while the prince watcht. The tiger urged him to throw the bear down, as being a beast and so unreliable (vss 343,195).[9] He declared that the bear was intending to eat him himself,[10] and promist to let the prince go in peace if he would throw the bear down. The prince did so, but the bear caught on an intermediate branch. The prince was greatly frightened. The bear told him that his evil deeds must bring their own fruition, and curst him with insanity; he was to go about constantly saying sa, se, mi, rā.[11] At dawn the tiger and the bear went away, while the prince wandered about insane. His horse meanwhile returned to the city, and the people [12] reported it to the king, who recollected the evil omen of the day before,[13] and suspecting the worst went with his retinue to the forest. There he found his son, mad and saying nothing but sa, se, mi, rā,[11] and brought him to the city. In spite of the greatest efforts with amulets, charms, medicines, etc., the prince could not be cured. The king reflected that Çāradānandana, whom he had killed without cause, could have easily cured him. The minister replied that fate had decided that matter once for all; but he advised [14] the

king to have proclamation made, offering half his kingdom to whosoever should cure the prince. This was done. The minister reported it to Çāradānandana, who was still hidden in his cellar; Ç. told him to tell the king that he had at home a certain seven-year-old girl,[15] who would be able to cure the prince. Hearing this the king came to the minister's house [16] with his court and with the mad prince; and Ç., hidden behind a curtain, spoke successively the four vss 638, 680, 466, and 541, each of which in the Sanskrit begins with one of the four syllables sa, se, mi, rā.[11] After each verse the prince dropt one of the four syllables he had kept repeating, and after the fourth verse he became perfectly normal. The prince then told the story of the bear and the tiger. The king with vs 220 askt the supposed girl how she knew about all this, and with vs 308 Ç. replied that he knew it by the power of Sarasvatī, that is Divine Wisdom personified, even as he knew of Bhānumatī's mole. In amazement the king drew the curtain and saw Ç., and bowed before him. The minister then told of what he had done; the king complimented and rewarded him, and remarkt on the value of having such men about a king.[17]

1. So MR; the minister's son Buddhisāgara SR. In JR nothing is said about the attempt to restrain him; he disregarded the omens and went. 2. In both SR and MR. 3. This reflection, with the vs, occurs in SR and one ms. of MR, but was probably not in the true text of MR. See the passage and the Critical Apparatus. 4. Antelope SR. 5. No followers mentioned in JR. 6. Horse not mentioned here in JR; but below it is mentioned in all. 7. Ape, in which the deity of the tree was incarnate JR (which greatly abbreviates the following colloquy). 8. This acknowledgment only in SR. 9. These vss not in MR. 10. Not in JR. 11. JR vi for sa, since vs 638 begins with vi in JR. 12. Not mentioned in JR. 13. This clause not in JR. 14. The suggestion is made by the king in SR. 15. Age not mentioned in SR; a seven-year-old daughter of Ç., MR. 16. To the cave where Ç. was, MR. 17. The king's closing speech is very brief in JR; simply one sentence of thanks to Bahuçruta.

VIII. Frame-story: Eighth Section. Bhoja's first Attempt to Mount the Throne

Pleased by the minister's tale and its moral,[1] King Bhoja went to Dhārā, taking the throne with him. He erected a beautiful hall of a thousand columns, and set up the throne in it. He caused to be brought together all the paraphernalia [2] for the royal coronation; yellow orpiment,[3] mustard,[4] turmeric,[5] sandalwood,[6] and dūrvā-plants,[7] and water from sacred watering-places;[8] various kinds of fruits,[9] and other auspicious objects. He had the earth with its seven

continents depicted on a tiger's skin,[10] and set up beside it a sword,[10] a white parasol, and chowries, as emblems of royalty. Brahmans [11] skilled in the Vedas and bards knowing genealogies sang his praises; his virtuous wives, blest with children, waved lamps (in the nīrājana-rite) before him; instruments of music were sounded.[12] Clad in his royal splendor, at the moment prescribed by the soothsayers [13] he advanst to mount the throne, and put his foot on the head of one of the statues; but the statue spoke to him with a human voice and declared that only one having rare magnanimity was worthy to mount the throne.[14] He replied with vs 142,[15] saying that when pleased he was wont to give away a lac and a quarter.[16] The statue replied censuring his self-praise (vss 145, 98),[17] whereupon Bhoja was astonisht and ashamed,[18] and askt to hear of the magnanimity of him whose throne this was.

1. By his words BR; not in JR. 2. Not in SR. The order in which the following details are mentioned varies in the different versions. 3. Not in SR. 4. So MR, JR; "divine herbs" SR. 5. MR, JR. 6. Not SR. 7. Not SR. 8. SR, JR. 9. BR, JR. 10. Not SR. 11. Not JR, which however mentions ministers, grand viziers, generals, and vassals besides bards. 12. MR, BR. 13. MR, BR; "in an auspicious moment" JR. 14. "magnanimity worthy of this throne" JR; "magnanimity like that of Vikramārka" BR; "such magnanimity" or "magnanimity such as *he* had" (no name mentioned) SR, MR. 15. This vs in BR, JR, and a close equivalent in MR; SR simply "I grant to all suppliants what is suitable to each occasion." 16. So, clearly, MR; for SR see the preceding note; for BR and JR see my note to the passage in the Critical Apparatus, at end of vol. 27. BR and JR perhaps mean "a whole lac" or "more than a lac" instead of "a lac and a quarter." 17. Vs 145 BR, JR; vs 98 SR, MR; other vss to like effect in SR, MR, JR. 18. So SR, JR.

1. Story of the First Statuette. Vikrama's Rule for Giving in Alms

King Vikrama's permanent rule of action was to give 1000 pieces of money upon the mere sight of a beggar, 10,000 to one to whom he spoke, 100,000 if he (the king) smiled, and a crore (a fabulously large sum; accurately, 10,000,000) if his favor was won.

This is exprest by vs 372 in SR and MR, by vs 103 in BR and JR. In SR, MR, and BR this constitutes the whole of the first "story"; it is preceded and followed only by introductory and closing sentences. In JR this vs is the closing vs of the story, which in its opening part undertakes to tell the origin of the custom, namely the episode of the modest beggar who is alleged to have told to the king the story of the Jealous King and the Ungrateful Prince. See the text, and p. xlii f.

2. Story of the Second Statuette. The Brahman's unsuccessful Sacrifice

Vikrama once sent forth agents to observe the noteworthy things of the earth and report to him.[1] One of them returned and told the king of a shrine on Mount Citrakūṭa, where flowed a stream of holy water; the water possest the power of showing whether one who bathed in it was holy or wicked. If holy, the water on his body was clear; if wicked, it appeared black.[2] Near by was a brahman[3] who had for a long time been making sacrifice in a vow of silence; no one knew how long, or why. The ashes of his burnt-offerings were piled up mountain-high.[4] The king went with his informant to the place, proved his righteousness by bathing in the water, visited the brahman,[3] and askt him how long he had been sacrificing. "100 years."[5] The king offered a sacrifice himself in the brahman's [3] behalf, but in vain. The king then started to offer his own head for the brahman; thereupon the goddess became appeased and offered him a wish. In response to his query why she had not granted the brahman his wish, the goddess explained that it was because the brahman had not the right spirit in his sacrifice (vss 8, 336, 447).[6] The king then askt as his boon that the brahman[7] receive his desires, to which the goddess agreed.[8]

1. No mention of this in BR; the story is told the king by a chance traveler from foreign parts. 2. This is not specifically stated, but clearly understood, in BR. SR is a little different; by bathing here a man became free from all guilt, but a wicked man made the water black. 3. JR here vidyāsādhaka, magician; but below vipra! Cf. note 7. The argumentum of JR also calls him a brahman (mukhaja). 4. This is not found in JR. 5. JR here inserts vs 61 and omits the following sentence. 6. SR and JR have all three vss (but JR puts vs 336 into the mouth of the king); MR and BR have vss 8 and 336 but lack 447. 7. Here vipra in JR; cf. note 3. 8. SR adds a passage in which the goddess praises the king's generosity.

3. Story of the Third Statuette. The Sea-God's Gift of Four Magic Jewels

Vikrama [1] was both generous and resolute (vss 121,179 [2] in praise of resolution, with allusion in the latter to the story of the Weaver as Viṣṇu [3]). Once he reflected that wealth and fortune were uncertain (vs 175) [4] and that the best use of money was to spend it on pious objects. He accordingly instituted a great festival of sacrifice and alms, inviting all gods and men; and he sent a brahman to summon

the sea-god. The brahman paid his respects to the sea, and invited him, but received no response at first, and turned back disappointed;[5] as he was returning, the sea-god met him in human form and assured him of his friendly feeling for Vikrama (distance is no bar to friendship, vss 305, 212[6]). And he sent to the king by the hand of the brahman four jewels, which furnisht respectively gold, an army, food, and ornaments. When the brahman returned, the sacrifice was over, and all the fees dispenst;[7] so, as a fee, the king offered the brahman his choice of the four jewels. He askt to consult his family; but it turned out that his son wanted the army, his wife food, his daughter-in-law ornaments, while he himself preferred gold.[8] Saddened by the quarrel which arose, the brahman brought back the jewels to the king and told him of their inability to agree on a choice; whereupon the king gave him all the jewels.[9]

1. BR has nothing of the first sentence. 2. Both vss in SR, JR, MR. 3. MR interpolates the whole story of the Weaver as Viṣṇu in a condenst form. 4. Not in SR. 5. In JR the sea-god at once appears before him and gives him the message and the jewels; in BR apparently likewise (at least no delay is mentioned). 6. Both vss only in SR and MR, but JR has vs 337 of like meaning. BR omits even the sentiment. 7. Not mentioned in BR. 8. The quarrel and the arguments used by each are given with some detail in SR and MR; BR on the other hand is very brief, and does not even specify which person chose which jewel. 9. SR closes with vs 228, addrest by the narrating statue to Bhoja, apropos of the natural tendency to generosity shown by Vikrama.

4. Story of the Fourth Statuette. Vikrama's Gratitude Tested by Devadatta

In Vikrama's city[1] *was a very learned brahman, who was childless. His wife urged him to do something to procure a son.[2] He replied that a man might obtain wealth by effort, and knowledge by obedience to a teacher, but that glory and offspring may be obtained only by the favor of Çiva (vs 370 SR, MR; vs 382 MR, JR). She urged him then to undertake to propitiate Çiva, and he consented. Çiva appeared to him in a dream and promist him a son if he would perform a certain rite.[3] So he received a son, and named him Devadatta. After all the prescribed ceremonies had been performed for him, in the course of time the boy became himself a householder. Then his father, seeing him skilled in all the arts, gave him sage counsel[14] and went away on a pilgrimage.* Devadatta was gathering firewood in the forest one day when the king, hunting a boar,[4] lost his way there, and

met Devadatta, who guided him to the city. The king rewarded him duly,[5] but some time afterwards was heard to remark that he could never feel free from this service.[6] To try him D. stole the king's son and hid him in his own house. He sent his own servant [7] with one of the prince's ornaments to the market to sell it, and the king's men, who in great distress were searching everywhere for the prince, found the man with the ornament and arrested him. Upon his statement D. was also arrested and brought to the king, who questioned him. D. said that out of covetousness [8] he had killed the prince to obtain his valuable ornaments.[9] The councillors cried out in horror and advised various punishments; [10] but the king, saying that D.'s service to him was not even yet repaid,[11] set him free.[12] D. then brought the prince back and explained the purpose of his trick. The king remarkt that no good man could forget a service done.[13]

1. First part of the story (between the two stars) wanting in BR, which does not name the brahman. 2. Instead of this and the following sentences JR says: his wife askt him to try to obtain a son by a ceremony, to which he replied that only *virtue* would accomplish this; nevertheless to please her he tried to propitiate his *family deity*, and actually succeeded in getting a son. 3. In SR his dream is interpreted for him by learned men. 4. Hunting not mentioned in JR. 5. With an office SR (also in other ways) and MR; with riches BR; with honors JR. 6. "Some one" here expresses admiration for the king's virtue SR. 7. He himself sells the ornament BR; so the argumentum to JR. 8. So SR and MR; having conceived hate for the prince JR; no reason stated BR. 9. In SR some of those present express amazement that so learned a man could commit such a crime, while others explain it by the theory of karma. 10. The king himself first orders him punisht, but then retracts the order BR. 11. He also consoles D., saying it was all the fault of karma and so unavoidable SR. 12. JR here has an insertion like SR at note 6. 13. This last remark only in SR and BR. SR closes with praise of the king by D. 14. So SR and MR, closely parallel and at great length; not in JR.

5. Story of the Fifth Statuette. The Jewel-Carrier's Dilemma

A jeweller came and sold (ordinary) jewels to the king,[1] and afterwards showed him a jewel of very rare beauty. The king bought this also, for a crore,[2] and askt if he had any others like it. The merchant said he had ten at home. The king therefore sent a servant with him, bidding him bring the jewels back within eight [3] days. He went [4] and got the jewels, and as he was returning, near the city he came upon a swollen torrent, which he could not cross. Asking a boatman to take him over, he met with a refusal, on the ground that such a swollen river was dangerous (vss 456, 229).[5] The messenger said this was an

exceptional case, which should prevail in spite of the general rule (vs 661).[6] Being questioned he explained that the case was exceptional because the king's business was concerned. The boatman then offered to take him over for five of the ten jewels; and the messenger consented, so as to fulfil the king's command. He brought the remaining five jewels to the king at the appointed time, and explained the loss of the other five, quoting vss 89, 90[7] to show the sanctity of a king's commands. The king was pleased and gave him the other five jewels as a reward.

1. SR does not mention these ordinary jewels. 2. So JR; SR and MR say for a large sum, but MR mentions ten crores as the price of the ten similar jewels, and SR puts their price at six crores apiece. BR similarly mentions a crore and a quarter apiece as the price of the ten jewels. In SR the king appeals to "judges of jewels" to fix the price of this rare jewel; and similarly in MR to fix the price of the ten others which he sends after. This seems to be hinted at in JR also. 3. Four BR, JR. 4. All that follows of the messenger's adventures MR puts into the messenger's own mouth; he tells it to the king on his return. 5. Vs 456 only in SR, JR; 229 only in SR, MR. 6. BR omits this whole sentence, and the vs is not found in MR either. 7. Vs 89 in all; 90 only in MR, JR, while BR has the similar vs 88.

6. Story of the Sixth Statuette. Vikrama Gratifies a lying Ascetic

Once in the spring Vikrama went into a pleasure-grove (elaborately described) to enjoy amorous delights with his women (also described with much detail).[1] Near here was a shrine of Caṇḍī,[2] where a certain ascetic dwelt in celibacy. His passions were aroused by the sight of the king's harem, and he reflected that asceticism was foolish, and that he might better apply to the king and obtain worldly delights.[3] He did so, saying that after 50[4] years of penance the goddess had become propitiated,[5] and had sent him to King Vikrama to obtain fulfilment of his desires, alleging that she had given the king instructions as to what to give him. The king knew this story to be false,[6] but because the man was a suppliant he granted his desires, built a city for him, and gave him untold riches and many beautiful women.[7]

1. BR has nothing of this. 2. JR does not mention this; simply an ascetic in the forest. 3. This sentence not in BR. 4. So SR, BR; 100 years MR; no period named JR. 5. In SR the goddess is represented to have commanded him directly to become a family man ("householder"). 6. In JR he reflects on the difficulty of completely conquering the passions, and the danger which the sight of women brings to a celibate. 7. Curiously, MR does not include women in the gift.

7. Story of the Seventh Statuette. Two headless Bodies brought to Life by Vikrama

While Vikrama [1] was king all people were virtuous and pure (their virtues are enumerated in closely parallel details by SR, MR, JR). In his city there dwelt a very rich merchant named Dhanada, who in time became aware that worldly goods are of no permanent value, and should be used only to perform deeds of righteousness. So he gave away enormous sums in largess, following the orthodox prescriptions [2] for making gifts. To fully consecrate his acts he undertook a pilgrimage to Dvāravatī to visit Kṛṣṇa.[3] Embarking with many worthy persons on a ship he came first to an island in the sea, where was a shrine of the Great Goddess.[4] Near her statue he saw the headless bodies of a man and a woman, with an inscription stating that they would come back to life again if anyone offered his own head to the goddess.[4] Going on [1] to Dvāravatī he worshipt Kṛṣṇa [3] and received his favor, and returning [1] told the king about what he had seen on the island. The king went thither with him, and beholding the marvel offered to cut off his own head.[5] The goddess [4] stopt him however, and granted him a boon; the king askt that life [6] and a kingdom [7] be given to the pair, to which the goddess [4] agreed.[8]

1. BR has nothing of Dhanada or his adventures, nor of the first part of the story. The story of the island and the corpses is told to the king by an unnamed wanderer. 2. "Book of gifts" JR; "Hemādri's book on gifts" SR. See p. liii, above. 3. JR has nothing about Dvāravatī or Kṛṣṇa; it is simply a "pilgrimage." 4. Caṇḍī BR; Bhuvaneçvarī SR; devatā JR; Çiva! MR. 5. In JR he reflects on the necessity of helping others if it be in one's power. 6. In SR and MR the couple become alive as soon as the king puts his sword to his throat, and without his exprest wish. 7. Not in BR. 8. In JR the goddess replies that the figures were placed there only to make trial of great men, implying that they were a mere semblance, not a reality.

8. Story of the Eighth Statuette. Vikrama causes a Water-tank to be Filled

King Vikrama sent out his spies [1] over the earth (vs 211 [2]); some [3] of them came back and told him of a water-tank dug by a certain very rich merchant in the land of Kashmir. A shrine of Viṣṇu Resting-on-the-water [4] was set up there, but in no way could water be made to stay in the tank. A voice in the air declared that water would stay there if only a man with the 32 superior marks should offer his life's blood. The merchant set up an image containing ten bhāras of gold,[5] and

offered it to any such man who would offer his blood. Hearing of this the king went thither, and reflecting [6] that life is transitory at best and can be most profitably spent in serving others, determined to offer his blood. The deity however checkt him and granted his desire that the pond be filled with water; and the king left the spot without being seen by any one,[7] and without taking the golden image.[8]

1. Not so BR, where the king himself in his wanderings comes to the place, which is not located definitely. 2. Only SR and JR. After this vs SR inserts a dissertation on duties of king to subjects. 3. Two MR; one JR; "his spies" SR. 4. No shrine or god named in BR, JR. 5. So BR, JR. In MR it is seven images, fashioned of seven crores of gold. In SR more elaborately; he erects a dining pavilion and invites all people to come and eat, and offers to all who come a present of 100 bhāras of gold, on condition that they offer themselves. In JR also a house of refuge or hospice is erected, where people are entertained, and the image is put in it. 6. These reflections not found in JR, BR. 7. This is alluded to only in JR and MR, in both of which the king specially requests the deity not to tell of his coming. 8. Stated only in JR, but implied in all.

9. Story of the Ninth Statuette. The fair Courtezan who was Visited by a Demon

King Vikrama [1] had as his minister Bhaṭṭi,[2] as his sub-vizier Govinda,[3] as his general Candraçekhara,[4] as his house-priest Trivikrama.[5] This Trivikrama had a son Kamalākara, who was a wayward youth, over-indulged and lazy, and spent his time in amusements rather than in study.[6] His father once remonstrated with him, saying that tho he had obtained birth as a man and a brahman,[7] he was wasting his opportunities and making himself no better than a beast by not pursuing knowledge (vs 524); [8] praise of knowledge.[9] Kamalākara was shamed by these words, and vowed [10] not to see his father's face again until he had acquired perfect knowledge. He went to the land of Kashmir and sat at the feet of the teacher Candramāuli; [11] for thus may knowledge be acquired (vs 215).[12] From him he won at last the charm of perfect knowledge (siddhasārasvatamantra).[13] Returning he came to the city of Kāñcī,[14] where he saw a courtezan [15] Naramohinī; she was so beautiful that all men were mad with love for her, but whoever visited her by night was killed by a rākṣasa.[16] K. returned [17] and told this to the king, who went to the city and was amazed by the beauty of N. Going to her house he was hospitably entertained and waited for the night, hiding in ambush for the rākṣasa. The demon came at midnight,[18] and seeing N. sleeping alone was

about to depart,[19] when Vikrama stopt him and killed him. In deep gratitude N. offered to do whatever the king might ask; and he gave her to Kamalākara and returned to his city.

1. First part of the story not in BR; a servant of the king (unnamed) is sent to Benares to worship Çiva (!), and on his return sees Naramohinī. 2. Not in JR. 3. SR; not in MR, JR. 4. Govindacandra MR (evidently an accidental combination of the preceding name of SR with this); not in JR. 5. Tripuṣkara JR. 6. Much briefer in JR, which merely says that he was a dunce. 7. No mention of brahmanhood in JR. 8. SR, JR; in MR an equivalent, vs 591. 9. In a number of different vss. 10. Not in JR. 11. Candracūḍa MR. 12. Not in MR. 13. This word used in SR, JR; not in MR. 14. Kāntī JR (but VarR Kāñcī!); not named BR. The king of the city is named Anañgasena SR, Jayasena MR. 15. King's daughter BR; "woman" SR, MR. 16. Unknown how or by what means the lovers perisht, BR. 17. He is kindly received by his family and gives an exhibition of his skill in science before the king SR, MR. In JR, BR we are told that K. (or the "servant") fell in love with N. when he first saw her; this is implied in the others too. 18. In the second watch SR; time not specified JR. 19. Not in JR.

10. Story of the Tenth Statuette. Vikrama obtains a magic Charm from an Ascetic

Once there came to Ujjayinī[1] a very learned and far-famed ascetic. The king sent men to test him[2] and summon him into his presence; but the ascetic refused to come, having no interest in kings or any worldly matters (vs 439).[3] So the king went himself to see him, and enjoyed his conversation on learned topics for a long time. Once he askt him his age;[4] but the ascetic refused to answer the question, age being to him a matter of no moment, and it being possible thru ascetic practice to prolong life indefinitely. The king askt how this might be done, and the ascetic told him. The king accordingly spent a year in continence and asceticism in the forest, reciting a charm taught him by the ascetic, and at the end of that time performed a sacrifice; from the sacrificial fireplace came forth a man, who gave the king a fruit giving freedom from old age, disease, and death,[5] as promist by the ascetic. On the way to the city the king met an aged brahman afflicted by a plague,[6] and gave him the fruit.

1. BR as usual practically omits the first part; the king once met a mahāpuruṣa, and askt him how immortality could be obtained, to which the saint replied giving him the charm, etc. 2. In JR he bids them find out whether he really is learned, and summon him in case he proves to be so; in MR he makes the summons itself a test (if he had come he would have showed himself a hypocrite); in SR (in which the house priest is the messenger) no mention is made of the test. 3. The vs only in SR,

JR. 4. This and the following, including the manner of getting the fruit, are changed in JR; the king quotes several vss on the blessings of asceticism, whereupon the ascetic is pleased and gives him the fruit outright, telling him its power. Text with SR, MR; so also BR, barring the question as to the ascetic's age. 5. Only immortality BR; only freedom from disease JR. 6. An aged brahman BR; a sick and plague-afflicted man JR; a brahman whose body was so wasted with leprosy that he could not perform his sacred duties SR (in some detail, with vss); an aged and deformed and diseased brahman MR.

11. Story of the Eleventh Statuette. Vicarious Sacrifice for a Man who was Dedicated to an Ogre

While Vikrama was wandering about the earth [1] he stopt once by night under a tree where dwelt a venerable bird [2] named Long-lived (Ciraṁjīvin). At night his bird-friends gathered together,[3] and he askt them [4] about their doings during the day. One of them was in great grief this night; being askt to declare the cause, he at first refused, on the ground that it would do no good.[5] But being urged on the ground that sorrow is relieved by the telling of it, he told a story of a city [6] subject to a rākṣasa, where each household in turn had to give a man a day as food for the rākṣasa. The turn had now come to a brahman,[11] a friend of the speaking bird [7] in a former birth, who must sacrifice himself or his only son. Therefore the bird was grieved, as befits a friend. The king hearing this went thither by his magic sandals,[8] and took his seat upon the sacrificial rock, waiting for the rākṣasa.[9] The rākṣasa came and was astonisht to see his cheerful expression,[10] and learning that he was giving himself for others offered to grant him any desire. The king obtained from him the promise to abstain from eating men henceforth.

1. SR explains that V. did not need to take great thought for his kingdom, because his authority was so mighty. JR inserts a vs on the benefits of travel. 2. A bird-king SR, MR. 3. They brought him food SR. 4. They askt each other BR, JR. 5. No mention of the hesitation in telling the story in MR, BR, nor of the grief in MR. 6. In an island in mid-ocean BR, JR. 7. Not of the speaker, but of a heron whom he had met during the day, and who told him the story MR. It is therefore the heron who shows grief in MR. 8. Only BR, JR mention the sandals. 9. In JR he sends away the man whom he found sitting there (the allotted victim). 10. The conversation between the rākṣasa and the king varies in details in the different recensions. BR compresses it greatly, while in SR it is very long, and contains a number of vss (especially four which form a sermon addrest by the king to the demon on the sin of taking life). 11. Merely a "man" (not a brahman) BR, JR.

12. Story of the Twelfth Statuette. The spendthrift Heir, and the Woman tormented by an Ogre

In Vikrama's city dwelt a rich merchant named Bhadrasena,[1] whose son was named Purandara.[1] When Bh. died, P. began to waste his goods extravagantly. His friends [2] warned him to save his money, calling attention to the great power of wealth; but he replied that there was no use in hoarding money, and that one should live for the present alone, since what is to be must be (vss 208, 432).[3] So he spent all his wealth; and when he had become poor his friends and kinsmen would not have anything to do with him.[4] So reflecting on the changes that poverty brings, and finding life at home unbearable, he left the city. And in a distant land[5] as he slept by night in a house near a grove, he heard the voice of a woman in distress calling from the grove for help. He askt the people of the place what it meant, but they could not tell him. He returned home, and told this story to Vikrama. V. went thither, and hearing the cries went into the grove, and found a rākṣasa beating a woman to death. He challenged the demon to fight, and killed him.[6] He then askt the woman for her story, and she told him. She had been the wife of a brahman, but had no love for him and could not live with him;[7] so he curst her [8] at the time of his death, saying that she should be tormented every night by a rākṣasa. When she askt for mercy, he granted this much, that when some hero should come and kill the rākṣasa she should obtain release.[8] She then gave him as a gift of gratitude nine jars of treasure [9] which she had; these the king gave to Purandara, and returned to his city.

1. Not named in BR. 2. His friend Dhanada SR. 3. The vss in all but BR, which is very brief here. 4. This sentence and the following reflection are not in BR. 5. In a city (named Madhurā MR) near the Himālaya SR, MR; near Mount Malaya (evidently a secondary corruption of the other) JR. Place not specified BR. 6. The challenge and the fight are described at great length in MR. 7. So SR, JR; in MR, BR we are told that she was unfaithful to him. 8. So SR, MR, BR; in JR the brahman died of grief at his wife's lack of affection and, becoming himself a rākṣasa, returned to torment her every night. Of course, therefore, JR has nothing of the curse or the promise of release from it. 9. So SR, BR, JR; in MR she tells the king where the rākṣasa had stored up a great treasure. In SR and BR we are told that she was at the point of death, and in fact in SR she dies in the king's presence.

13. Story of the Thirteenth Statuette. Vikrama Shames the wise Men by an Example of Unselfishness

Wandering about the earth Vikrama once came to a town on the bank of the Ganges;[1] and near a shrine by the river he found a company of people listening to readings from the purāṇas.[2] He joined them, and heard read texts which enjoined self-sacrifice and devotion to others. During the reading an aged brahman[3] and his wife,[4] trying to cross the river, were carried away by the current,[5] and cried loudly for aid. The rest of the people, in spite of the instruction they had just heard, did not heed the cries;[6] but V. rusht in and dragged the brahman forth. In gratitude the brahman gave him all the religious merit he had obtained by standing for 12 years waist deep in the Narmadā river,[7] and also the power of going to heaven in a vimāna[8] or celestial car, gained by the same performance. As the king was going away[9] he was approacht by a brahman-rākṣasa,[10] of frightful aspect, who told his tale of woe: he had been a brahman in a near-by place, and for various sins had fallen to existence as a rākṣasa, for a thousand[11] years. Upon his request the king gave him the merit he had obtained from the brahman, thus releasing him from his evil karma, and also gave him the heavenly car, in which the former rākṣasa mounted to heaven.[12]

1. Simply "a river" SR, JR. 2. BR does not mention this incident; in JR the people were simply showing off their would-be cleverness in discussing learned questions. Both SR and MR quote a number of stanzas, alleged to be from the purāṇas, which in JR are replaced by some vss addrest by the king to the company. 3. "A very handsome man" (not a brahman) JR; but JR's argumentum says a brahman (dvija) like the others. 4. Not mentioned in BR. 5. In MR the brahman was dragged off by an alligator, and his wife ran with cries of alarm to get aid. 6. This is not mentioned in MR; BR, which has no mention of other people up to this time, says "no one entered the water." 7. SR the Godāvarī; otherwise SR and BR go with text; in MR he had propitiated Viṣṇu after bathing in the Narmadā. In JR instead of the merit and the vimāna he gives the king a wish-granting herb; how he got it is not stated. 8. Not in SR. In MR the king at first refuses the gift. 9. In MR he meets him later in the forest. 10. None of the following occurs in JR; the king meets a pauper (instead of the demon) who asks him for a present and receives the herb. 11. So MR; 10,000 SR; 5,000 BR. 12. So all except JR, tho in SR the car is not mentioned; the rākṣasa nevertheless goes to heaven.

14. Story of the Fourteenth Statuette. An Ascetic warns Vikrama against Neglect of kingly Duty

Once as King Vikrama wandered abroad he met an ascetic, who askt him who he was. V. replied that he was merely a wanderer. But the ascetic said: "No, you are King Vikrama; I saw you once at Ujjayinī, and so I recognized you. Why are you so far from your capital and alone?"[1] Hearing that V. had left his kingdom in the care of his ministers while he traveled, the ascetic reproacht him for such carelessness, saying that kingship ought to be carefully guarded (vs 181).[2] The king replied that all such things are in the hands of fate, subject only to the effects of past deeds, and that human exertion is useless. To illustrate this he told the story of the Fatalist King.[3]

A certain king named Rājaçekhara[4] was driven out of his kingdom with his queen;[5] they slept one night in a wood under a tree. The king heard five yakṣas[6] (spirits) in the tree saying that the local throne was to become vacant on the next day, and determined to make himself king. On the morrow he went to the city, and was made king by the state-elephant[7] which had been duly consecrated for the purpose of choosing a new king. After a time the neighboring kings banded together to overthrow him as an upstart. They besieged the city, but he took no steps to oppose them, but sat playing dice with the queen. When she urged him to activity he replied with vs 656, leaving all in the hands of the yakṣas[8] which had made him king. To save their own prestige they came to the rescue and routed his enemies. After this he ruled without opposition.[9]

Hearing this story the ascetic was pleased, and gave the king a Kashmirian liñga,[10] which granted all desires. This the king gave away to a begging brahman[11] whom he met on his way home.

1. This conversation much comprest in BR, where V. admits his identity at once (so MR), and to a less extent in JR, which makes the ascetic address the king at once by name, without preliminary question. 2. The vs not in JR. 3. This inserted story is omitted in BR. 4. Jayaçekhara JR. 5. And their son SR. 6. "Birds" SR (see p. xxxii); but vs 656 even in its SR form refers to yakṣas. 7. By the pañcadivyāni JR. See Edgerton, JAOS. 33.158 ff. 8. Of the "deity" who had given him the kingdom SR. 9. JR adds a characteristic touch; the five yakṣas appear before the queen and explain that their lives had been saved by the king in a former birth; hence their protection of him. 10. Simply a liñga MR; a wishing-stone JR. 11. To "a certain poor man" JR; in SR the brahman had lost a liñga and wisht to replace it.

15. Story of the Fifteenth Statuette. The heavenly Nymph and the Kettle of boiling Oil

Vikrama's housepriest,[1] Vasumitra[2] by name, was noble, beautiful, rich, and learned. One time he set out to bathe in the Ganges[3] and to visit the holy places of pilgrimage, such as Benares, Prayāga (Allahabad), and Gayā.[4] Having performed the proper rites at these places, on his return he came to a town ruled by a divine woman or nymph named Manmathasaṁjīvinī.[5] Here in a temple of Lakṣmī and Nārāyaṇa[6] a marriage-pavilion[7] was set up, and there was placed a pot of boiling oil; and it was promist that whoever threw himself into it should obtain the kingdom and the hand of the divine woman. This Vasumitra reported to Vikrama, who went thither and threw himself into the boiling oil. His body was reduced to a mere lump of flesh; but M. came and restored him to a form of wonderful beauty by sprinkling him with nectar. She declared herself and her kingdom at his disposal, and Vikrama gave both to Vasumitra.

1. Friend JR; son of his housepriest BR. 2. Sumitra JR; Suçruta MR. 3. SR here inserts 11 vss on the virtues of the Ganges water. 4. This sentence follows SR and MR; in BR "some holy fords"; in JR these brahmanical holy places are replaced by Çakrāvatāratīrtha, where the pilgrim paid homage to Yugādideva (the first Jina) with praises, which are quoted. 5. Madanasaṁjīvinī JR; Kandarpajīvanā MR. The forms of the name are all synonyms ("arouser of love"). According to SR and BR she was "subject to a curse" (and hence living on earth ?). 6. L. and N. are not named in BR, nor (of course) in JR. 7. Not in JR; simply a "pavilion" BR.

16. Story of the Sixteenth Statuette. The spring Festival and the Brahman's Daughter

Once the king went forth[1] and conquered all parts of the earth. As he returned to his city a soothsayer warned him that for four days there would be no favorable moment for entering the city.[2] So he campt outside, and as it was the spring season he decided, at the suggestion of a minister, to hold a festival in honor of spring. The festival is described in detail, in all recensions, and in closely parallel terms, suggesting Bhoja's preparations as described in Section VIII, q. v. During the festivities[3] a brahman came in with a little girl, his daughter, and explained his need as follows. The daughter was born as a result of a vow to the Goddess;[4] he had promist[5] to give her weight in gold as a dowry with the girl to some Veda-learned suitor. Having

no money, he applied to Vikrama, who gave him the girl's weight in gold, and in addition 8 crores of gold[6] for the 'aṣṭavarga.'

1. Introduction wanting in BR, which begins at once with the festival. 2. This connecting link, leading up to the spring festival, occurs only in SR, but is probably original. 3. From here on JR is wholly at variance with the others. A preacher lectures the king (right in the midst of the festival) on the transitoriness of worldly things, and is rewarded by 8 crores of gold (cf. below!) and 16 grants of land. — BR is so condenst that the story is unrecognizable; 8 crores of gold are apparently given to a brahman who simply gave the king a blessing. 4. So SR; Çiva MR. 5. Our account summarizes SR. In MR no definite promise is mentioned, but the brahman has no money to give as a dowry, and is advised by Çiva in a dream to apply to V. 6. So SR; in MR a jeweled ornament and 8 crores of gold. Both SR and MR contain the word aṣṭavarga, 'eight-series,' tho the mss. of both contain many variations, showing that the scribes did not understand the expression. One ms. of SR has aṣṭamūrti-prītyartham, 'to propitiate the Eight-formed (Çiva).' But it is unlikely that aṣṭavarga means the same as aṣṭamūrti. It presumably refers to some performance in connexion with the marriage ceremony.

17. Story of the Seventeenth Statuette. Vikrama offers Himself for his Rival's Benefit

Boundless generosity was a main characteristic of Vikrama (vs 512).[1] Once a bard went to the court of an enemy[2] of Vikrama's and praised Vikrama's generosity. This king askt why all bards kept praising only V., and was told that it was because no other king was so perfectly and permanently generous. Desiring to surpass V., this king, on the advice of a great saint,[3] undertook to propitiate the witches (yoginī),[4] by making a sacrifice and throwing himself into the sacred fire.[5] The witches restored him to life, and when he wisht for seven houses[6] to be filled with gold each day, they granted it on condition that he should likewise offer up his body every day. This the king did, and so gave away vast amounts to suppliants. V. heard of this, and to save the king this pain went himself and offered up his body,[7] and askt for and obtained as a boon the release of his enemy from the necessity of the daily sacrifice.[8]

1. BR has nothing of this. It is stated in one sentence in JR, and in 12 lines in MR, while SR is more lengthy, including five vss in praise of liberality, of which one (vs 512) is found also in MR. 2. This is clearly stated in JR, which names him, Candraçekhara; the other three use ambiguous words which might mean simply "another king." 3. No advice mentioned in JR; nor does BR's much compress and confused account clearly allude to it, tho it seems to be based on essentially the same text as SR, MR. 4. The word is singular in BR; in JR it is replaced by a "goddess."

5. Into a pot of hot oil BR (but below BR refers to the *fire*, instead). JR does not mention the manner in which he first propitiated the goddess; his daily task is the same as in the others. 6. So MR, BR; seven kettles SR; JR more vaguely, "as much riches as he desired." 7. In MR the witches intervene and grant his wish without the intended sacrifice. 8. JR adds several vss in praise of the king, spoken by "the people" on this occasion.

18. Story of the Eighteenth Statuette. Vikrama Visits the Sun's Orb

Once a stranger[1] came into the assembly, and in answer to the king's question told of a strange thing he had seen. Near the eastern mountain [2] was a lake,[3] with a temple of the sun and a shrine of Çiva.[4] In the middle of the water there was a golden pillar, with a wondrous throne upon it, which rose from the water every morning at sunrise, mounted together with the sun, and at noon toucht the sun's disk; then descending it sank under the water at sunset. This holy ford was called Purger from Sin.[5] Hearing this the king went thither,[6] and stayed over night; at sunrise he mounted the throne when it came out of the water, and was gradually carried by it up to the sun. Tho burnt to a crisp, he addrest vss [7] of praise to the Sun, who was pleased and restored him with nectar.[8] Tho the king declared he desired nothing,[9] as a mark of his favor the Sun gave him two rings which yielded a load of gold each day. Taking leave of the Sun the king returned with the pillar-throne to the earth.[10] On his way back to the city he met a very poor begging brahman,[11] to whom he gave the two rings.

1. MR has a few prefatory lines in praise of Vikrama. SR prefixes a long dissertation on conduct in general, a miniature nītiçāstra, which the speaking statue claims to have overheard a brahman Govindaçarman telling to his son. 2. "On the shore of the ocean"! BR. 3. So BR, JR, but in SR, MR a river (the Ganges SR, the Sūryaprabhā MR). 4. The shrine of Çiva only in SR, BR. 5. This title not in BR. 6. By his magic sandals BR, JR. 7. Not in BR. Some (but different) vss are quoted in SR, JR. 8. So SR, JR. 9. Not mentioned in MR. 10. MR has a curious addition here; the king does not stop at the surface of the earth as he returns, but plunges into the river to find where the pillar comes from; he discovers the home of the goddess Prabhā ("Splendor"), the bride of the Sun, who gives him a magic amulet (which he afterwards gives away along with the rings). 11. Simply a beggar JR; a begging brahman and his wife MR. BR has a curious independent variant; the devotees of the sun's temple at the ford pause in their service and give the king a blessing, and beg for a gift; he gives them the rings.

19. Story of the Nineteenth Statuette. Vikrama Visits Bali, King of the Nether World

In Vikrama's reign all people were happy and virtuous; women were chaste, men long-lived, trees fruitful, rain plenteous, the earth fertile; people feared evil, showed hospitality, compassion, generosity to worthy persons, and reverence for the reverend.[1] One day he was mounted on his throne, surrounded by vassal princes, when a hunter[2] came in and told him of the approach of a mighty boar.[3] With his whole court he went out to hunt it; it eluded them all, except V., who pursued it alone and came to a cave in the mountain, in which the boar disappeared.[4] Dismounting from his horse he entered the cave and went along for some time in perfect darkness, but finally came into a great light and saw a magnificent city, shining with golden palaces, etc. He entered into this place, which was the capital of Bali, king of Pātāla in the underworld.[5] He was ushered into Bali's palace and hospitably received by him; he exprest admiration for the greatness of Bali, before whom even Viṣṇu had humbled himself as a dwarf, becoming his doorkeeper.[6] Bali prest upon Vikrama a gift, as a sign of friendship (vs 280),[7] viz. a potion and an elixir, one of which turned the baser metals into gold, while the other gave freedom from old age and death.[8] V. took leave of Bali and left thru the same cave,[9] and mounted his horse[10] to return to the city. On the way two brahmans, father and son, begged of him, and he offered them their choice of the two objects. The father wanted freedom from old age and death, the son preferred the power of producing gold. As they could not agree, to stop their quarrel Vikrama gave them both the magic objects.

1. This description appears in almost the same words in SR and JR; MR sums it up in one couplet; it is lacking in BR. 2. A keeper of the royal park JR. 3. Different and briefer in BR; no mention of princes or hunter. 4. So distinctly stated only in SR, MR. 5. In JR V. recognizes the home of Bali by the fact that Kṛṣṇa (Viṣṇu) stands there as doorkeeper. 6. Nothing of this in BR; in SR Viṣṇu is simply said to have come to B. "with a request;" but MR is much fuller in the depiction of Viṣṇu's humiliation than is JR. 7. This vs only SR, JR. 8. Freedom from bodily ailments JR; a new body BR. 9. In MR guided out by a servant of Bali's, who had taken the form of a boar to bring him in. 10. Not mentioned BR, JR.

20. Story of the Twentieth Statuette. Vikrama Visits a Forest Ascetic

King Vikrama was wont to conduct his government for six months during the year, and to travel for the other six.[1] Once as he journeyed about the earth he came to a city named Padmālaya,[2] near which was a shrine and temple of Çiva[3] and a grove,[4] with a fair lake.[4] Here the king rested. There were certain strangers there, who[5] were saying that they had seen many great sights and places of pilgrimage, but had never succeeded in seeing the ascetic Trikālanātha,[6] who dwelt on a mountain so inaccessible that to attempt to get to see him would be to throw away one's life (vss 405, 44).[7] The king however, thinking that nothing is impossible for a man of real courage (vs 185),[8] set out for the place; all manner of obstructions hindered him,[12] and serpents coiled themselves about him,[12] but he persisted until he reacht the ascetic's abode, whereupon the serpents left him free. The king exprest his delight; the ascetic askt if he were weary from the journey, and the king said his weariness had disappeared at the sight of him. Tho the king declared he wisht nothing, the ascetic gave him a magic piece of chalk, with which an army could be depicted,[9] a wand by which the army could be brought to life with the right hand or dismist again with the left,[10] and a magic cloth to grant all desires. These the king took, and left the ascetic. On the way back he saw a man collecting firewood,[11] and upon inquiry found him to be a young king, who, being expelled from his kingdom by his kinsmen, in despair was constructing what he meant to be his own funeral pyre. Vikrama gave him the three magic objects to get back his kingdom.

1. This sentence not in BR, JR. 2. Not named BR. 3. Not named SR, JR; nor does SR mention the shrine and temple. 4. Not in JR, BR. 5. The following account goes with BR, JR; MR is only slightly different (the king asks if they have seen any marvel, they reply no, but they have heard of one, viz., etc.). SR is markedly different: the strangers say they have never seen any great saint (vss 405, 44, and others); the king responds with vss urging vigor and determination, and *tells them* of Trik., whom he is now going to visit. They attempt to go with him, and go part way, but after some wavering are frightened by the dragon in the way, and turn back. The king keeps on alone, etc. 6. Trikālajāta MR. 7. Vs 405 not in BR; neither sentiment nor vss in MR. 8. Neither sentiment nor vs in MR, BR. 9. So JR; for BR see next note; in MR the use of the chalk is not made quite clear, it seems to function together with the wand; in SR lines are drawn on the earth with the chalk, and one can travel as many leagues a day as there are lines drawn. 10. So MR, JR; in SR if used with the left hand it destroys an enemy's army. In BR the power of the wand

is not specified, but the *chalk* brings to life an army if a line be drawn on the ground with it held in the right hand, and destroys a hostile army if the same be done with the left hand. In other words, BR mixes up the wand with the chalk. **11.** This and the following are told in closely parallel terms (except for different vss quoted) in SR, MR, JR. In BR the funeral pyre is not mentioned. **12.** Not in JR, which brings him to the place very easily by magic sandals.

21. Story of the Twenty-first Statuette. Vikrama is Entertained by Personifications of the Eight Magic Powers

Vikrama had a minister [1] named Buddhisindhu,[2] who had a son named Anargala.[3] This son was a foolish good-for-nothing, and would not study. His father reproacht him with vs 42 [4] and other sayings on the value of knowledge, and the uselessness to a family of foolish and vicious sons. Stung by his father's words, the son went into a far country [5] and studied until he had acquired great learning. As he was coming back home, he came to a certain temple,[6] near which was a lake; and at one spot in the lake the water was boiling hot. He abode here over night, and in the night there came forth from the hot water 8 divine women, who performed ceremonies with music and dancing before the god in the temple, and towards morning returned. As they left, one of them saw the minister's son and called to him to come with them; he went as far as the bank of the pond, but when they jumpt into the hot water he was afraid, and stayed behind.[7] He went home then,[8] and told the king of the strange things he had seen; and the king went to the lake with the hot water, and at night saw the 8 women come out as before. Being invited [9] by them he followed and jumpt into the water. He thus came to a beautiful city and palace, where the 8 women entertained him with great honors, and offered him their kingdom and themselves.[10] He declined on the ground that he already had a kingdom. They offered him any desired boon; and when he learned that they were the eight Great Magic Powers (mahāsiddhi), he askt them for their 8 powers.[11] They gave him 8 jewels conferring these powers, and he left them. On the way back he met a brahman [12] who because of his extreme poverty had been scolded by his wife until he had to leave home. The king gave him the 8 jewels.

1. All the first part is omitted in BR, which does not mention the minister or his son; the king hears of the 8 women from a chance traveler. **2.** Buddhisāgara JR. **3.** So SR; Gūhila MR, Buddhiçekhara JR. **4.** This vs not in JR. **5.** Karṇāta MR. **6.** Of (Çiva) Uṣṇeçvara MR, of Kātyāyanī BR, of Yugādideva JR, no deity named

SR. **7.** Nothing of this entire sentence in BR, in which nothing is said of the water's being hot. **8.** And astonisht and pleased both his family and the king with his vast learning MR. **9.** No invitation in BR. **10.** Much fuller in MR; one of them names and describes herself and the rest and their several powers. **11.** So SR; in the other three no definite request on the king's part is mentioned. **12.** Simply 'beggar' JR. In SR, MR, JR this episode is told in much detail, with a number of vss (none of which occur in more than one version); in BR we hear only of a brahman who askt for something to eat, whereupon the king gave him the jewels.

22. Story of the Twenty-second Statuette. Vikrama Wins Kāmākṣi's Quicksilver for another Man

Once as Vikrama wandered [1] about the earth he came to a certain shrine, where he worshipt the deity [2] with vss 450 and 365.[3] He met there a certain brahman,[4] who recognized him by his bodily marks as a great king, and askt why he was so foolish and careless as to wander about alone, risking his kingdom. Without attempting to argue the question (?) [5] the king, seeing that the brahman lookt despondent, askt him the cause of his grief. He replied that for twelve years he had tried, by reciting the Kāmākṣī [6]-charm,[7] to get into the cave of the goddess Kāmākṣī,[6] which contained a jar of magic quicksilver.[8] But in spite of this he could not obtain it. The king then went with him to the spot, and as he slept there at night the goddess came and told him that the cave would be opened if a man bearing the 32 superior marks [9] should sacrifice himself there. The king accordingly started to do so, but the goddess relented and gave him his wish without it; and the king chose as his wish that the quicksilver should be given to the brahman.

1. First part wanting in BR; the king as he wanders about the earth sees a brahman on the banks of the Ganges and asks why he looks dejected — etc. **2.** Viṣṇu SR, Yugādideva JR; in MR the shrine belongs to Kātyāyanī, but no worship by the king is mentioned. **3.** Both vss in SR, JR (the name of the deity being changed). **4.** Traveler JR. **5.** SR says the king recognized the advice as sound; in MR he replies "that is my mode of conduct;" in JR he replies with some vss showing that worldly fortune is of small account compared with righteousness. Compare Story 14. **6.** Kāmākṣā (v. l. Kāmākhyā) JR. The cave is located on Mount Nīla SR, on Mt. Mahānīla JR, on a distant mountain BR, near the city of Kāñcī MR. **7.** So SR, JR; in MR, BR by "performing devotions" for 12 years. **8.** By which the base metals are changed into gold SR. **9.** Simply 'a man' BR.

23. Story of the Twenty-third Statuette. Vikrama's daily Life: His evil Dream

Returning once from a journey,[1] the king was welcomed by his people with great joy. He entered his palace and presided over his court for a time; then having had his body anointed, and clad in his royal state, he performed divine service, gave rich largess to the poor and distrest, and sat down to dine with his family and friends.[2] After dinner he rested for a time (vs 438).[3] In the afternoon he amused himself with worldly pleasures,[4] and in the evening he performed the required ceremonies and lay down to sleep peacefully on his state bed. And in a dream he saw himself mounted on a buffalo and riding to the south.[5] He awoke in alarm,[6] and in the morning consulted authorities,[7] and was told that it was an evil dream; here is inserted a dissertation[8] on good and evil dreams (including vs 101).[9] On the advice of his councillors,[10] to ward off the evils predicted by the dream, he opened his treasury for three days,[11] and allowed all people to come and take as much as they chose.

1. The entire account of the king's daily routine life is lacking in MR and BR. In JR it is even fuller than in SR (which the above account follows in the main); the most notable addition in JR is an account of his morning activities, from his waking up at the brahman-hour on. This necessitates the omission of the clause which opens the story with his return from a journey — a statement which is found in MR and is probably original. 2. In SR he causes his dependents (old men, women, etc.) to eat first, before himself. 3. This vs in SR, JR. 4. Only JR. 5. JR says simply that he had "an evil dream." 6. So SR, JR; in both he calls upon God (Viṣṇu or the Jina). 7. Brahmans—one of whom was Sarvajña Bhaṭṭa ("Doctor Know-it-all") SR; Veda-knowers and astrologers BR; his ministers MR, JR. 8. Nothing of this in JR, but the others agree very closely. 9. This vs in SR, BR; other vss on dreams in SR, MR. 10. On his own initiative JR. 11. So SR, JR; a day and a night BR; seven days MR. They took 13 arbudas (1,300,000,000) of money MR.

24. Story of the Twenty-fourth Statuette. A strange Inheritance: Çālivāhana and Vikrama

In the city of Purandarapura[1] was a rich merchant[2] who had four sons. Fearing[3] that they would quarrel about his property after his death, he told them he had indicated a division of it among them, in four vessels, placed one under each foot of his bed;[4] these they must take in order, from the oldest to the youngest.[5] After his death[6] they lookt and found in the vessels earth, straw, coals, and bones respec-

tively. They did not understand what was intended, and tho they askt many people they could not find a solution. Traveling about for this purpose they came to Vikrama's assembly, but no one even here could solve it. They came to Pratiṣṭhāna [7] then, and Çālivāhana [8] solved the problem, saying that land, grain, gold and other metals, and live-stock were indicated by earth, straw, coals, and bones respectively. When Vikrama heard of this he sent [9] to Pratiṣṭhāna to summon Çālivāhana. But Ç. would not come, and returned an insolent answer. Then in anger V. marcht with an army against Pr., and besieged it. Upon appeal, Çeṣa, the father of Ç., brought to life a toy-army (made of clay) [10] which Çālivāhana had made in the potter's house where he dwelt; and this army fought the army of Vikrama, but without success [11] until, upon further prayer, Çeṣa sent serpents who stung the army of Vikrama into insensibility. V. by propitiatory rites won from the serpent-king Vāsuki a jar of nectar to revivify his army. On the way he met two brahmans [12] who obtained from him a promise to grant whatever they askt; thereupon they askt for the jar of nectar. Asking who they were, he found that they were envoys of Çālivāhana; [13] but because he had once given his promise he nevertheless gave them the nectar. [14]

1. Purandarapurī SR; no name in BR. 2. Named Dhanapati JR, Dhanadatta MR. 3. In MR we first hear the story of the four vessels from the lips of the four men themselves, who tell it to Vikrama. 4. This location not mentioned in BR, JR. 5. This order not mentioned in BR, JR; stated later in MR. 6. After a quarrel among the sons JR, among their wives SR. 7. Pīṭhasthāna BR. 8. All versions say he is the son of a serpent-prince (Çeṣa, not named in JR), but the story of his birth is told only in JR, and JR's account is different from that found in Section IV, p. 24. JR here says that he was the son of a beautiful widow, whose two brothers suspected each other of being their sister's seducer and left the country, while Çālivāhana was brought up by his mother, in the house of a potter. 9. The letter is quoted in full in SR. 10. Not mentioned in BR. In SR Çālivāhana brings the army to life with a charm, instead of by appeal to his father as in MR, JR. 11. The preliminary success of Vikrama is stated in SR, JR, and omitted or only implied in MR, BR. SR describes the battle vividly in several long verses. 12. Two men JR; a single brahman SR, BR; in MR the two were really serpent-princes in disguise, sent by Çeṣa personally to get the nectar from V. 13. Of Çeṣa MR. 14. JR tells us that Vāsuki was so pleased with the king's honorable conduct that he raised up his army. In MR the king goes to fight Ç. in spite of the loss of the nectar; but in SR he returns home, and this is implied in BR also.

25. Story of the Twenty-fifth Statuette. Vikrama Averts an Astrological evil Omen

One time there came into Vikrama's assembly an astrologer, who began to tell him about astronomical signs.[1] When the king askt him what the stars indicated for the immediate future, he was told that there was to be a drought for 12 years,[2] because Saturn was about to pass thru the car of Rohiṇī (vs 437 JR, BR; cf. vs 484 SR).[3] To prevent this, on the advice of the astrologer,[4] the king undertook offerings to the planets[5] and vast gifts of benevolence, but still rain did not come. The king was in great distress on this account. One time a divine voice told him[6] that rain would fall if a man bearing the 32 superior marks should be sacrificed.[7] Thereupon the king started to sacrifice himself; but the deity interfered, and granted his wish that rain should fall.[8]

1. In MR he first gives the king a dissertation on virtue in general, which he says is the cause of long life and prosperity. Cf. Note 3. 2. So clearly MR, BR, JR, supported by two vss of SR, whose prose text seems to indicate that the drought was to last only for one year. 3. In JR the king demands how this can happen, in view of the fact that the people of his land are all righteous, and he enumerates their virtues in a list somewhat resembling that in MR above, see Note 1. 4. Advice not mentioned JR. 5. To Varuṇa and Indra BR; to the rain-god JR. 6. MR has a curious variation on the following; the voice tells the king that the "wish-granting goddess" whom he has propitiated will lend him her divine car and weapons, and with these the king travels to the car of Rohiṇī (an asterism in the sky) and obstructs by force the irregular course of Saturn, who is appeased and agrees that there shall be no drought in his land. There is, then, no attempt at self-sacrifice on the part of the king in MR. 7. To the wish-granting goddess SR (cf. note 6); to the 64 witches ("the flesh of a man" is to be offered) BR; to Parjanya, the rain-god, JR. 8. In JR he wishes that there shall be no more famine at all in his land; and the text adds that there is consequently, even now, "generally speaking," no famine in the land of Mālava.

26. Story of the Twenty-sixth Statuette. Vikrama and the Cow that Grants every Wish ("Cow-of-wishes")

Once as Indra sat in the assembly of the gods surrounded by all his court,[1] the gods of all sorts, gandharvas, apsarases, etc., Nārada[2] spoke in praise of Vikrama in such high terms that all were astonisht. But the Cow of Wishes declared that there was nothing particularly remarkable about the qualities attributed to Vikrama.[3] Indra then ordered her to go to earth and make trial of Vikrama's virtues. So she went and took the form of a feeble earthly cow, and stood stuck

in a muddy swamp where the king was passing by, and cried piteously. Hearing her the king went and tried to pull her out, but without success. As the night came on it began to rain heavily,[4] and a tiger[5] came up and attackt the cow; but the king stood there thru the night protecting her. In the morning the cow[6] took her true form, and being pleased offered the king a wish. When he declined to ask for anything, she said she would follow along as his constant companion. Upon the way a poor brahman[7] begged of the king, and he gave him the Cow of Wishes.[8]

1. The composition of Indra's court is described in much detail in SR, MR, which are closely parallel at this point. 2. An unnamed person BR; Indra himself JR. 3. So SR, BR; nothing of this MR. In JR the frame of the story is different from here on. Two gods in the company doubt the words of Indra, and decide themselves to go to earth and make trial of Vikrama. One of them takes the form of a cow, who plays the rôle played by the Cow of Wishes, while the other becomes a lion, replacing the tiger of the other versions. 4. Rain not mentioned in JR. 5. Lion JR (see note 3). In MR the tiger does not appear until morning. 6. In JR the two gods appear to Vikrama, and when he says he has no desire they nevertheless send along with him "this Cow of Wishes" (who has not been previously mentioned!). 7. A beggar JR. In SR he describes the misery of his condition at length in two vss. 8. Who fulfils the brahman's desires and then returns to heaven MR.

27. Story of the Twenty-seventh Statuette. Vikrama Reforms a Gambler

As Vikrama traveled about the earth he came to a certain city,[1] and entered into a temple there. As he rested, there came in a man clad in brilliant garments and ornaments, and attended by a crowd of revelers.[2] The king wondered who he was.[3] On the next day the same man came back alone, clad only in rags, and presenting altogether a wretched appearance. The king askt the reason for the change in his appearance, and was told that it was due to nothing but fate and karma.[4] The king askt who he was; he replied that he was a gambler, skillful at all games; but what did that matter, since fate alone could prevail? The king askt: "Since you are as it seems an intelligent man, how can you devote yourself to such a vice as gambling?" The man replied praising the ineffable joys of the game.[5] The king urged him to give it up; the gambler said he would do so if the king would furnish him with some other means of livelihood.[6] Just then two strangers came in, conversing;[7] and the king heard them tell of a goddess Manaḥsiddhi,[8] on a certain mountain,[9] in whose shrine

were statues of the 8 Bhāiravas[10] (forms of Çiva); if anyone offered blood from his 8 members[11] to the 8 Bhāiravas, and from his neck to the goddess,[12] he would obtain whatever desire he might wish.[13] The king then proceeded to the place, and was about to sacrifice his own blood, but the deity checkt him[14] and granted him a wish, which he transferred to the gambler.[15]

N.B. In this story, especially in the conversation between the king and the gambler, the versions differ much more widely than usual, and our account is therefore necessarily more eclectic and synthetic than usual.

1. Named Candravatī MR, Yoginīpura BR. 2. By harlots SR; by two other men BR; no companions mentioned JR. 3. In JR he thinks ill of him, from his over-splendid appearance. 4. See prefatory note above. The moralizing on fate is not found in JR. 5. Not in SR. 6. So SR and (in essence) JR; in BR, MR he refuses point-blank to give it up, in spite of which Vikrama assists him. 7. So SR, BR, MR; in JR the gambler himself tells of the opportunity and asks the king to perform the deed for him. 8. No goddess appears in SR; in BR it is Kālikā, in whose temple the gambler and the king are standing. 9. Only JR (Mt. Ratnasānu) and MR (Mt. Indrakīla); in SR, BR the scene is the temple where the king and the gambler were. 10. Not in JR; only (one) Bhāirava (i.e. Çiva) in SR. 11. In SR simply " sprinkles Bh. with his own blood "; in JR it is necessary to bathe with water the statue of the goddess, which is within a cave whose door opens and shuts again every instant, and then to offer one's head to the goddess. 12. Not in SR. 13. He would receive three jars full of dīnāras SR. 14. In BR apparently he actually performs the sacrifice; only then is the goddess propitiated. 15. So, simply, JR; in SR the gift is the dīnāras (see Note 13); in MR it is a marvelous pellet which gives good luck in gambling; in BR it is simply good luck in gambling.

28. Story of the Twenty-eighth Statuette. Vikrama Abolishes the Sacrificing of Men to a Bloody Goddess

As Vikrama traveled about the earth he came once to a certain city, and entered into a grove outside of it.[1] There he met four strangers,[2] who in conversation with him told him of a strange experience they had had. In a certain city called Vetālapura[3] dwelt a bloody goddess named Çoṇitapriyā,[4] fond of human flesh. To obtain their desires the people of the place were wont to offer a human sacrifice, either buying a man for the purpose[5] or seizing a stranger by force. The narrators had arrived there by chance, and had barely escaped with their lives. Hearing this the king went to the place, entered into the shrine of the goddess, and offered praise to her. Just then a crowd of people arrived in a solemn and festive procession with music etc., bringing in a miserable, frightened wretch, deckt out with garlands as for the sacrifice. And the king, perceiving that they meant to sacrifice

him, reflected that as life was transitory at best it should be spent for others (vss 230, 23).[6] So he interfered and suggested that, as the proposed victim was a poor, wretched, and unappetizing person, the goddess would be better pleased with his own well-developt body.[7] The king himself then took the place of the other man and offered himself for slaughter. The goddess was appeased and granted the king his life and a boon, and he requested her to abstain from human sacrifices. To this she consented; the people praised the king,[8] and he returned to his city.

1. First sentence lacking in BR. 2. The king askt a (single) chance arrival for a story, and he told him this experience BR. 3. So JR; Çoṇitapura BR, Vetālapurī SR, Vetālanagara MR. 4. Mānsapriyā BR. 5. This method of acquiring the victim is not mentioned in SR, MR. 6. These vss only SR, MR; in JR the same thought is exprest, and the king also expresses disapproval of the cruelty of the goddess and of the people. BR says only that he was "filled with compassion." 7. The comparison of the bodily condition of the king and the other man is not found in the version of MR adopted by us; in Dn's version it appears. (See Critical Apparatus.) JR here quotes the astonisht remarks of the people. 8. Not in BR; in SR at some length.

29 (not in JR). Story of the Twenty-ninth Statuette. Vikrama's Lavishness Praised by a Bard

Once a panegyrist came into Vikrama's presence, and recited a blessing and praised him.[1] Then he told how a certain king[2] in the region[3] near the Himālaya[4] had given away vast amounts[5] to all who came, upon the occasion of a spring festival on the seventh day of the light half of the month Māgha;[6] yet even in that place, said the bard, Vikrama's fame was not overshadowed.[7] Vikrama ordered his minister to take the bard into his treasure-house and give him as much wealth as he desired. Having loaded the bard with riches[8] the minister returned and presented to the king an account of the money which he — Vikrama — had spent at the recent spring festival on the seventh[9] day of the light half of Māgha, for religious purposes alone, not counting charitable and personal expenses. The amount was 50 crores,[10] vastly greater than that spent by the other king.[11]

N.B. This story is replaced in JR by the story of Vikrama and the Sign-reader; see p. xii.

1. MR prefaces the story with a rather long description of Vikrama's nobility. In BR the bard praises only the foreign king, not Vikrama. 2. Named Dhaneçvara SR, Rājaçekhara successor to Vijayasena MR, Vīrasena BR. 3. In a city named Daçapurandama MR, in Jambīra-city SR. 4. So SR, MR; not in BR. 5. A crore

BR, 18 crores SR, no amount stated MR. 6. The date not mentioned here in BR. 7. This is not stated in BR. 8. In SR the bard then returns and expresses his gratitude to the king in further panegyrics, and with this the story closes; the accounting which follows is found only in MR and BR. 9. So BR; in our mss. of MR "ninth," doubtless a corruption, cf. above. 10. So BR; MR says "thrice fifty crores of ṭañkas, besides 60 lacs and 5 hundreds (6,000,500) in fees"; the MR ms. Dn (see Critical Apparatus, vol. 27) states the amount given to the *bard* on this date at 50 crores and 60 lacs, and mentions no other expenditures. 11. This is evidently intended to be the point of the story, tho it is not definitely stated in words.

30. Story of the Thirtieth Statuette. The clever Mountebank

Once as the king[1] was in his assembly a juggler came in and askt permission to exhibit his art. The king agreed, and set a time for him,[2] and the juggler left saying he would bring his implements.[3] At the time named a handsome warrior[4] came into the assembly with a beautiful woman; he told the king that he was a servant of Indra dwelling upon earth because of a curse,[5] that to-day a battle was to take place in heaven between the gods and the demons, and that he was going thither to help. Knowing Vikrama to be a respecter of other men's wives, he askt permission to leave his wife in V.'s care while he was gone. Thereupon he mounted into heaven in sight of all. Then the sounds of a battle were heard in heaven, with cries of men and sounds of weapons; and shortly the members of the warrior's body fell from the sky one by one. Thereupon his wife insisted on entering the fire, and tho the king tried to dissuade her,[6] she caused herself to be burnt in sight of all, along with her husband's body. But as the king stood mourning the dead couple, the man himself appeared,[7] and told the king the story of the battle; how the gods had conquered, and how Indra, pleased with his prowess, had invited him to live henceforth at his court. He had therefore come to get his wife and go permanently to heaven. The king did not know what to say. The people of the assembly told the warrior that his wife had entered the fire;[8] he scornfully accused them of wilful lying. But seeing how downcast the king was at this, he showed himself in his true form as the juggler, and assured the king that it was all a skillful illusion. The king was delighted, and gave him a rich reward — all the tribute sent by the king of Pāṇḍya,[9] which arrived at that moment (vs 69).[10]

1. MR opens with a long description of the pious activities of Vikrama. 2. In SR he postpones it till the morrow; in BR, JR he agrees to see it at once. 3. So BR, MR.

4. In JR the juggler remains present thru the whole performance, and the man who comes in now is therefore not the juggler. 5. The curse is not mentioned in BR, JR. In BR he says he has been sent to summon Vikrama to the battle. 6. In SR she recites, in reply to the king's remonstrance, 15 vss on the virtues and rewards of the satī, and the distress of the widow's state. 7. On the next day SR. 8. In BR the king himself says this, while the people support him in it; in JR it is not said at all, but the man asserts that his wife is in the king's harem, and asks permission to bring her forth, which he does, to the astonishment of all and the shame of the king. 9. The Pāṇḍu king BR, and some mss. of the other recensions. 10. This vs, describing the amount of the gift, occurs in all versions.

31 (not in JR). Story of the Thirty-first Statuette. Vikrama and the Vampire or Vetāla

Once an ascetic came into the king's presence and blest him, and askt his assistance at a magic ceremony he wisht to perform at dead of night in a great cemetery.[1] The king agreed and went with him. The ascetic sent him to take down and bring in perfect silence [2] a dead body containing a vetāla (vampire or demon), which hung on the limb of a tree.[3] As the king was bringing the body, the vetāla proposed that a story be told to while away the time;[4] and when the king, fearing to break the silence, would not speak, the vetāla himself told the story of the Prince who insulted a Brahman.[5]

In a city [6] in the northern country there was a king named Suvicāra,[7] whose son Jayasena was devoted to the hunt. One day he pursued an animal into the jungle until he lost sight of it; and he came to a river where a brahman was performing a ceremony. The prince ordered the brahman to hold his horse while he drank of the water; but the brahman refused, saying: "Am I then your servant?" The prince was angry and beat him with his whip, whereupon the brahman ran howling to the king and made complaint. The king in anger ordered his son to be exiled, because he had insulted the sanctity of a brahman, thus endangering the prosperity of the kingdom (vs 352).[8] The minister protested against such punishment for one rash act of a young man otherwise worthy to succeed his father and rule the kingdom; but the king insisted that he should be punisht, and ordered that his hand should be struck off. The brahman came in then and askt that the prince be forgiven for his sake. So the prince was saved.

The vetāla askt the king whether the brahman or the king showed the greater virtue, and Vikrama said "The king." As soon as he spoke the vetāla disappeared from his shoulder and returned to the tree.

This was repeated until the vetāla had told 25 stories (the rest of which are, however, not related in our texts). Then the vetāla, perceiving the king's courage and perseverance, was appeased and gave the king a boon; the king received from him the 8 Magic Powers, and the promise of attendance in person [9] when the king should call upon him.

N.B. JR replaces this story by a different one, the Haunted House; see p. xii. BR simplifies the story to such an extent that there is hardly anything left of it. Our summary follows SR and MR and does not always specify omissions in BR.

1. So SR; in a wood MR; not located BR. 2. Not mentioned in MR. 3. A çamī-tree SR, a çiṅçapā-tree MR. The tree is not alluded to in BR. 4. BR simply says the vetāla devised a way to make the king speak; in it the story told by the vetāla is wholly wanting. In MR the vetāla begins the narration himself without trying to get the king to tell a story. 5. In SR he threatens that if the king knows the answer to the question he will ask at the end, and does not tell it, his head will split. The story is found only in SR and MR (cf. preceding note). 6. Named Vindhyavatī SR, Viçrāntā MR. 7. SR; Vicārapara MR. 8. This is the only vs found in both SR and MR, but both expound the idea at length; SR has 12 vss on the subject. 9. This promise is mentioned by both SR and BR, not by MR. MR and BR agree in the ending of the story as given above; the full story of how the ascetic's treachery was revealed by the vetāla to the king, and how with his aid the king outwitted and killed the ascetic, is found here only in SR (cf. Section IIIa of the Frame-story, which also supplies the ending missing in MR, BR at this place). SR here has the vetāla bring the ascetic back to life at the request of the forgiving king.

32 (not in MR, JR). Story of the Thirty-second Statuette. Vikrama's Power and Magnanimity

Such a king was Vikrama. He overcame the whole earth by his valor, and banisht poverty from the world by his generosity; his power was universally establisht.

A brief panegyric to the above effect is all that SR and BR have in lieu of Story 32. They undoubtedly represent the original in this respect. JR has, as in the case of Stories 29 and 31, another story — the Poverty Statue. MR also, after a couple of stanzas of panegyric, puts in a story of its own, in which it is related how Bhaṭṭi became Vikrama's minister.

33. Conclusion. The Cursing of the Statuettes and their Release

Again the last statue[1] spoke and said to Bhoja: "Such a king was Vikrama.[2] But you also are a great, glorious, and generous king, and like him an incarnation of Viṣṇu.[3] Thru you we are releast from a curse." The king askt how this was, and was told that the 32 statues (whose names are given[4]) were 32 divine women, servants of Pārvatī.[5] Once Çiva made love to them,[6] and they desired him in their hearts;[7] perceiving this, Pārvatī curst them to become lifeless statues on Indra's throne.[8] When they begged for mercy,[9] she said that when the throne should have been presented to Vikrama and should afterwards have come into Bhoja's hands, they were to tell to Bhoja the deeds of Vikrama, and then they should be releast. Therefore they said they were now pleased with Bhoja, and offered him a wish. He said he needed nothing; but for the good of others he askt[10] that whoever should hear or recite[11] the Adventures of Vikrama should be blest with rich fortune, glory, and might.[12] The statues granted this wish, and ascended into heaven.[13] And King Bhoja placed divine images on the throne, and held a festival in its honor.[14] And he reigned long and prosperously.[15]

1. So SR, MR; the 32 statues collectively JR (and BR, as is evident from the sequel). 2. This sentence not in BR, JR. 3. A divine incarnation BR; not in JR. 4. No names in BR. 5. This and the following are changed in JR: according to it they were servants of Indra, and were curst by him for laughing irreverently at a dirty ascetic whom they saw one day. 6. Not in MR. 7. Not in SR. 8. On earth (no mention of Indra's throne here or in the next sentence) MR, BR. 9. In JR there is no begging for mercy, but at the time when Indra gave his throne to Vikrama (Frame-story IIIb, JR VIII) he laid this injunction upon them, accompanying it by the promise of release. Cf. the preceding note for MR, BR. 10. So SR, MR; in BR, JR he makes no request, but the statues of their own accord grant this blessing. 11. Only "hear" MR, BR. 12. With the magic powers, MR. SR adds that they shall be immune to all manner of natural and supernatural dangers. 13. No mention of ascent into heaven in MR, BR; SR says they went to their own abode (which of course means heaven). 14. So SR, BR; nothing of this in JR; in MR he himself mounts the throne. 15. SR, remembering that the whole book was supposed to be told to Pārvatī by Çiva (Frame-story I), closes with a statement of how the goddess was pleased with the story.

Part VII. Principles underlying text and translation; typographical devices

Principles followed in the construction of the text and typographical devices used therein.— I have endeavored to furnish a "conservative" text. I have tried to determine in every case what the archetype of all the manuscripts read. When this could not be done with an approach to certainty, I have made it a rule at least to adhere to the readings of some manuscript or manuscripts. I have resorted to emendation, as a rule, only when the readings of all manuscripts seemed impossible.

Every emendation is indicated in the printed text by an asterisk (*) placed immediately before the emended word. The asterisk means that there is some element of *the word which follows it* that is not found in any manuscript.

The only departures from my manuscript authorities which are not markt by this asterisk are corrections of sandhi and punctuation. The sandhi of most of the authorities is so bad that it seemed to me allowable and necessary to neglect it almost altogether. As a rule I have not noted the sandhi of the manuscripts even in my Critical Apparatus. Furthermore, I have freely punctuated the text according to sense, largely without regard to the punctuation of the manuscripts.

I have followed the accepted rules of sandhi in printing the text. Before any mark of punctuation I have introduced (or kept) the form called for by the rules of euphony in the pause, except in the metrical portions. In these I have followed the usual practice of employing pause-euphony at the end of each half-stanza, and nowhere else.

For the purposes of citation, each Section of the Frame-story and each Statuette-story (briefly each "unit") is treated as a separate unit, and these units are numbered in the same sequence as that in which they stand in the Translation and the Text and the Tables of Contents of the present volumes.

The lines (not the stanzas) of each unit of the Metrical Recension are numbered starting at the beginning of each unit with number 1.— Similarly, with the other recensions (those in mingled prose and verse), the stanzas of each unit are numbered starting in each unit with num-

ber 1. And the prose lines between any two consecutive stanzas are numbered from the prior stanza to the latter stanza, starting afresh with number 1 after each stanza.

In referring to the texts of the present volumes therefore, two numbers only are necessary if the reference is to a stanza, whereas in referring to a line of prose three numbers are to be used, of which the first refers to the unit, the second to the stanza next preceding the line of prose in question, and the third to the particular line of prose to be indicated. If the line of prose comes before any stanza, the zero-sign (0) replaces the number of the stanza.

Principles followed in the making of the translation and typographical devices used therein. — I have endeavored to translate the text into as good literary English as possible. At the same time, I have tried to give an accurate reproduction of the precise meaning of the Sanskrit. I hope that my translation will satisfy the needs of two classes of readers: first, those who wish to read the English without reference to the Sanskrit, and secondly, those who wish to use the English to find out my idea of just what the Sanskrit means. Most of the Sanskrit text is, indeed, so comparatively easy that the translation will not be of very much use for this second purpose. Nevertheless, there are quite a good many individual passages where I, at least, have had a good deal of trouble. There are even a few problems of interpretation which I fear I have not solved entirely or with absolute correctness.

In making the meaning clear I have had recourse to explanatory insertions to a considerable extent. Many of these would have been put into footnotes but for typographical difficulties. Moreover, the metrical parts of the text abound in plays upon words, sometimes very intricate ones, in which a whole series of words in the Sanskrit have double meanings. It is impossible to translate these into English except by double translations — a very ungraceful, but necessary, procedure.

Alternative translations of the sort just referred to, and all other explanatory matter—in short, everything that is not meant to be a direct reproduction of something in the Sanskrit text — is put within either square brackets or parentheses. The distinction between the two which I have followed may perhaps not be worth while; but it seems to me that at least it cannot do any harm, and that it may be useful. It is as follows:

Parentheses ( ) are used to enclose matter which seems to me to be a necessary part of the English rendering, altho it is not directly exprest in the Sanskrit, but understood — either from the context, or from the general mental stock-in-trade of Hindus who would read the text. This matter contained in parentheses may be read straight along with the context, without interrupting the flow of the narrative — just as if the parentheses were not there.

Square brackets [ ] on the other hand are used to enclose matter of a more strictly explanatory sort, or alternative renderings — in short, anything which interrupts the narrative, so that it cannot be read as an integral part of the continuous story.

The stanzas of the original text of the recensions in mingled prose and verse are made to constitute each a separate paragraph of the translation. And these paragraphs are numbered with numbers which correspond to the numbering of the stanzas in the original Sanskrit.

VIKRAMA'S ADVENTURES

Translated from four different recensions (Southern, Metrical, Brief, Jainistic) of the Sanskrit original and printed in four horizontally parallel sections

EXPLANATION OF HEAD-LINES AND SUBORDINATE HEADINGS

of the pages containing the Translation and (in volume 27) the Text

Sections of the Frame-story are numbered with Roman numerals, I to XII.

Stories told by the Statuettes are numbered with Arabic numerals, 1 to 32.

It is important to remember that a Roman or an Arabic numeral always refers in this work to the *original order* of the Sections or Stories of Vikrama's Adventures, except in cases where the contrary is expressly stated.

Of this fact, due account is taken in the wording of the subordinate headings. Thus, in giving the four recensions of the Story "Headless bodies revived," the subordinate heading for the Brief Recension is not "Brief Recension, Story 7," but rather "Brief Recension *of* Story 7. This, in the mss. of BR, is 5."

This "original order" appears in the actual sequence of the Sections and Stories of the Translation or Text as printed in the present volumes, and as summarily tabulated above, on page xii, which see.

Section-numbers and Story-numbers given in the head-lines of each left-hand page following. — It should be borne in mind that these numbers refer to the "original order" as just explained.

Numbers given in the subordinate headings of the pages following. — In like manner, the numbers in the left-hand part of the subordinate headings refer to the same "original order." — In cases where a Section or Story has suffered dislocation in a given recension, this fact is made clear by a statement in the right-hand part of the subordinate heading, which tells what place that Section or Story occupies in the mss. of *that* recension.

TRANSLATION OF VIKRAMA'S ADVENTURES

Presented in four horizontally parallel recensions

I. Frame-story: First Section

Invocation, and announcement of theme

Southern Recension of I

> 1. Homage to the Elephant-faced [Ganeça], mighty, cleaver of the darkness of obstacles, whose eye is washt-by-billows of a boundless flood of compassion.
>
> 2. Having done homage to the majestic Primeval Spirit [Viṣṇu], to the ancient Lotus-born [Brahmā], to Umā's consort [Çiva], and to blessed Sarasvatī, I compose "Vikramārka's Adventures."

Once on a time, when the Supreme Lord [Çiva] sat on a peak of Mount Kāilāsa, the Mother of the World [Pārvatī, Çiva's consort], with an obeisance, said: "Look now!

> 3. With the delights of the Sacred Word and of books of science the time of the wise doth pass; but of others, fools, in sleep or in quarrels.

Accordingly, to beguile the time, let a tale be told that shall amaze the minds of all the world."

Then the Supreme Lord answered Pārvatī: "O mistress of my life, listen, and I will tell a tale that will take everybody's heart."

Metrical Recension of I

Once upon a time, upon the rock which is a touchstone for the bracelet of Rāvaṇa's arm, the daughter of Himālaya [Pārvatī] said to the World-Lord [Çiva]: "O god, do thou relate some tales, beautiful, freeing from hindrances, refreshing the mind, and charming, to me who am desirous of listening." Then the Great God, being kindly disposed, spoke unto Bhavānī with a voice sweet with the nectar that flowed from the beams of the moon on his head: "There was a certain throne, mysterious and majestic; and on it round about were thirty-two statuettes. Once upon a time, on a fitting occasion, in the midst of King Bhoja's assembly, crowded with skillful artists, they related these tales." The goddess said: "Whose was this marvelous throne, O god? Of what sort was its appearance? Where was its first location, in the family of what prince? From whom did King Bhoja obtain this wondrous throne? This seems to me likely to be a matter of interest; begin at the beginning and tell me." Thus addrest the Great God spoke, crested with the ivory loveliness of the moon (which was on his forehead), the God who causes unforeseen prosperity.

Here ends the first section of the Thirty-two Tales of the Throne

Brief Recension of I

1. Homage to Him, the remover of obstacles, whom the Vedānta-scholars call Brahman, and others the supreme nature [pradhāna], the soul [puruṣa], the cause of the origin of the universe [or, the cause of all production], or God.

2. I worship here the feet of Çāradā [Sarasvatī, goddess of learning], who rescues men from sinking in the ocean of dullness, who alone is thoro mistress of the gift of learning, who gave to Nārada his skill at the lute.

3. In our hearts we praise the Absolute [svarūpa], which consists of perfect bliss and is entirely invisible even to the eyes of the seers; which gives luster, as a light in a house, to the minds of the sages, and which bears the name of Rāma [= Viṣṇu].

4. We revere ever Çiva, the Highest Light, composed of pure bliss and intelligence, which shines in the hearts of the righteous like the disk of the moon imbedded [reflected] in the water.

Now, for the purpose of delighting the hearts of the wise, there shall be told, in (mingled) prose and verse, a story-composition, entertaining by reason of the wondrous things told in artistic narration by the thirty-two throne-statuettes. And it is said:

5. Those who possess a store of knowledge, and no others, take pleasure in the entertainment furnisht by the works of great poets. Thus moonstones only are melted by the rays of the moon, and never any other stones. Moreover:

6. Enjoyment of literature, obtainable thru the sentiments (of the words) and the emotions (produced thereby), is experienced by a skillful man thru his insight, and by no other; the clever peacocks recognize the deep-rumbling thunder of the clouds, but the cranes cannot.

7. Ascending once upon Mount Kāilāsa, which rejoices the gods, the Bright Goddess [Gāurī = Pārvatī] askt of her lover, the Moon-bright God [Çiva], the god who dwells in bliss and who makes all people bright with his splendor:

8. "O thou whom even the ascetics, verily, cannot grasp with their minds, tho they perform penance with distressing austerities; as I come to thy embrace, O god, I become pervaded with happiness, and there awakes in me the sign of a feeling [anubhāva] of virtue [or, an auspicious outward-sign-of-inward-feeling].

9. The righteous say, O Lord of the Gods, that thou wilt fulfil a desire when approacht in prayer; so therefore, as a kindness to me, do thou, who art the Light of Pure Knowledge, tell me stories.

10. Bent on pleasing me, Lord of the Gods, do thou tell a tale overflowing with joy, charming, pleasant, and packt with flavor [or, with rhetorical qualities; the word, rasa, means in rhetoric the sentiment — love, pity, or what-not — to which a composition appeals]."

11. Then the Great Lord, filled with the nectar of contentment, spoke unto his dear one a dear [kindly, pleasing] word in accordance with her desire.

12. "There was a glorious divine throne, made of moonstones; and on it were thirty-two statuettes studded with jewels.

13. Now each one of these was endowed with a miraculous voice, and thus each one in turn spoke to Bhoja, O Lotus-eyed (Goddess)."

14. "Whose now was this throne? And how was it obtained by Bhoja?" "All this, O Moon-faced (Goddess), I will now tell thee."

Jainistic Recension of I

1. Glory to that Supreme and Shining Light, which dispels all the darkness of the three worlds, whose utmost bounds even devotees cannot see, tho they understand the use of the word and concept of the Infinite.

2. I do homage to the Holy Primeval Lord, of whom the three worlds with their many variant forms appear constantly in the one mirror of knowledge as the visible image.

3. May the honored teachers [elders, reverend persons], to whom be paid reverence with bouquets of flowers, be gracious unto me. And may the noble poets, whose fancy ever rises to fresh flights, clarify [illumine] my words.

This is the beginning of a composition concerning the noble King Vikrama, champion of the religion [that is, Jainism] of the noble Arhat [Sarvajña] whose majestic feet are revered by all the gods, the demons, and the leaders of the human multitudes. This king's understanding was refined by instruction imparted by the Great Teacher Siddhasena Divākara; he was adorned with the best heroism, generosity, and supreme magnanimity in the world, and with a host of other virtues; and he surpast even Trivikrama [Viṣṇu] in courage [vikrama; a double play on the name].

Thus has this (tale) been handed down by bards of old. Namely:

Once in olden time, before the noble King Bhoja, who was the majestic dwelling-place of superior royal splendor, the virtues of the noble Vikramāditya were praised in thirty-two very marvelous stories by thirty-two statuettes, found on a throne that a god had sat upon, and that was fashioned of moonstone gems. At this point some curious persons will say: "Whose was this throne, and given by whom to whom? How was it obtained by Bhoja? What were these tales?" Hear then the account of all of this. For thus it runs.

Vararuci Recension of I

1. Hail to the majestic feet of the elders [reverend persons], and likewise to our tutelary gods, devoutly worshipt. In all affairs we undertake may constant success attend, and in literary performance may we have brilliant skill.

Vararuci composes — let cultivated people hear! — rare and beautiful tales of the prevention of the throne of Vikramāditya by thirty-two attempts [that is, apparently, tales of how King Bhoja was prevented from mounting the throne—?].

II. Frame-story: Second Section

King Bhartṛhari and the fruit that gave immortality

Southern Recension of II

There was a city named Ujjayinī, bestrewn with all good things, and surpassing Indra's abode [heaven] in excellence. In it was king a man whose two majestic feet were reddened by the vermilion from the foreheads of all his vassals' wives, Bhartṛhari by name, skilled in

all the arts and knowing all the sciences. His younger brother was named Vikrama [Valor], for by his own valor he took away the valor of his foes. This Bhartṛhari had a wife named Anañgasenā, who surpast the nymphs of heaven [apsarases] by her beauty, loveliness, and other excellences.

In this city there was a certain brahman, who knew all the books of science, and had an exceptional acquaintance with charm-text-books; yet he was a pauper. By the performance of incantations he propitiated the Queen of the Earth [Pārvatī]. She, being propitiated, said to the brahman: "Brahman, choose a wish." The brahman said: "O goddess, if you are pleased with me, then make me immune to old age and death." Then the goddess gave him a divine fruit, and said: "My son, eat this fruit, and you shall be immune to old age and death."

Then the brahman took that fruit, and went back to his own house; and when he had bathed and performed divine service, before he ate the fruit this thought occurred to his mind: "How now! After all I am a pauper; if I become immortal who will be helpt by me? No, even if I live a very long time I am bound to do nothing but go a-begging. Now even a short life, if a man be a benefactor of others, amounts to something [literally, is for the better]. Moreover, he who lives but for a very short time, blest with intelligence and high position and such advantages, his life it is that bears fruit. And thus it is said:

1. Fruitful shall be the life of a man who lives only for a short time, but endowed with renowned wisdom, manliness, high rank, and such qualities, say the righteous. As for (merely) living a long time, even a crow does that, devouring scraps of food that are thrown to him.
And so:

2. Real life is that which is lived by glorious and righteous men. A crow may live for a long time, by gulping morsels of rotten food.
Moreover:

3. He truly lives thru whose life many (others) live; does not even a crane fill his *own* belly with his beak?
Moreover:

4. A thousand times insignificant are those who merely fill their bellies in the business of their own support; he whose own interest is the interest of others, that man alone is a leader of the just. Thus the underworld-fire drinks up the ocean to fill its own insatiable belly; but the cloud, to relieve the heat of the earth accumulated by the summer.

5. A man who *effects no useful end* either by his *caste*, his *deeds*, or his *virtues*, his birth serves only for a *name*, like an accidentally-formed word [which *makes no sense* either as *real or common noun*, a *verb*, or an *adjective*, and can constitute no word unless it be a *proper noun*; a series of puns on the double meanings of several Sanskrit words, whose translations are italicized here].

If with this idea in mind this fruit should be given to the king, he, being immune to old age and death, would be a righteous benefactor to all the four castes." Accordingly he took the fruit and came into the king's presence, and first recited this blessing:

6. "May he [Çiva] who wears a garland of snakes, and also he [Viṣṇu] who assumes a yellow-clad form — I say, may Hara and Hari [Çiva and Viṣṇu] bless you, O king!"

And giving the fruit into the king's hands he said: "O king, eat this matchless fruit, which was obtained by the favor of a goddess's boon, and you shall be immune to old age and death."

So the king took that fruit, and gave him many grants of land, and dismist him. Then he reflected: "Now, by eating this fruit I shall have immortality. But I am extremely fond of Anañgasenā; and while I am still alive she will die. I cannot endure the pain of separation from her. So I will give this fruit to Anañgasenā, who is as dear as life to me." So saying he called Anañgasenā, and gave it to her. But this Anañgasenā had a groom as lover, and she in turn, upon meditation, gave the fruit to him. And there was a certain slave-girl, who was best-beloved of this groom; and he gave it to her. But the slave-girl was in love with a certain cowherd, and gave it to him. But he in turn had a great passion for a girl who carried cow-dung, and gave it to her.

Now this girl was carrying cow-dung outside of the city, and had placed the basket of it on her head and thrown that fruit on the top of the basket; and as she was coming along the king's highway, King Bhartṛhari was going a-hunting with the princes. And when he saw that fruit placed on the top of the load of cow-dung on her head, he took it, and turned about, and came back to his dwelling. Then he called the brahman and said: "Brahman, is there any other fruit like that which you gave me?" The brahman replied: "O king, that was a divine fruit, obtained by the favor of a goddess's boon; there is no (other) fruit like it in the world. Moreover, the king, surely, is like God himself, and no falsehood must be spoken before him; he must be regarded even as a deity. And thus it is said:

7. The seers declare that the king partakes of the nature of all the gods [or, is wholly of divine nature]; therefore a wise man shall look upon him as a god and shall speak no falsehood before him."

Then the king said: "How if a fruit of that sort makes its appearance?" The brahman replied: "Was this fruit eaten or not?" The king said: "I did not eat the fruit, but gave it to my dearly beloved consort Anañgasenā." The brahman said: "Then ask her whether she ate that fruit." Then the king called Anañgasenā, and making her swear an oath askt of her. And she replied: "I gave that fruit to the groom." Then he, being summoned and questioned, said he had given it to the slave-girl; and the slave-girl said she had given it to the cowherd, and he to the girl who carried cow-dung. Then, when the king became fully aware of the truth, he was plunged in the deepest sorrow, and spoke this stanza:

8. "All in vain is the passion which men bestow upon the charms of youth and beauty; in the hearts of arch-browed women Lord Love does exactly what he chooses."

And again: "Alas, no one can divine the thoughts and actions of women! And thus it is said:

9. The leap of a horse, God Indra's thunder, the minds of women, the destiny of man, lack and excess of rain—these not even a god comprehends; how much less a man! And so:

10. One may catch a tiger in the jungle, a bird up in the sky, or a fish swimming in the midst of the water, more easily than the fickle heart of a woman. Furthermore:

11. It is easier to imagine royal glory adorning the son of a barren woman, or floral beauty in the sky [these are in India proverbial expressions for the impossible], than even the least sign of purity in the hearts of women. Moreover:

12. Verily, the actions of women baffle even those who know Truth, and can rightly distinguish pain and pleasure, victory and defeat, life and death. And again:

13. Even tho they have just enjoyed a man like the God-of-Love, they straightway desire another man; such is the nature of all women, say the pure in heart. And so:

14. Without muttered charms, or incantations, or knowledge, or education, women are able instantly to deceive even a man who has riches of knowledge.

15. The suitor who is generally dear to women, I ween, is one

who is expelled from family and caste, despised and a scoundrel, filthy and wholly base.

16. Even tho they be in places of dignity and high position, and among virtues of worshipful eminence, women sink of themselves, without any reason at all, into a mire of wickedness.

17. Women both laugh and weep for the sake of profit; they induce a man to trust them, but themselves trust no one; therefore a man of good lineage and morals should always shun them, like cakes found in a burial-ground. Furthermore:

18. There is no greater happiness than renunciation; no other bliss than knowledge; no other savior than Viṣṇu; no greater enemy than the round of existence."

Speaking this (last) stanza Bhartṛhari attained to complete renunciation of the world; and establishing Vikramārka in the kingship, he himself went into the forest.

Here ends the Story of Bhartṛhari's Renunciation

METRICAL RECENSION OF II

There was a city named Ujjayinī, blest with ample wealth, an ornament to the earth-circle, which surpast the felicity of the gods' abode. Its king was named Bhartṛhari; he was a charmer of the hearts of lovely women; and his younger brother, the presumptive heir, was the young prince Vikramāditya. Anañgasenā, the august queen, was dear to Bhartṛhari; the king's heart was devoted to her, and he had no thought for any other thing. [6]

In this same city was a brahman, opprest with misfortune, who by the performance of long-continued austerities won the favor of Bhadrakālī [Pārvatī]. Being urged by the goddess to choose a wish, for some unaccountable reason he forgot his real desire, and wisht for immortality. Then, giving him a divine fruit, the goddess smiled and said: "Brahman, if your reverence will eat this fruit, you shall be like an immortal. But the fruit will have no effect on two persons or more; it must be eaten by only one." So speaking she straightway disappeared. Then he came to his own house, and his wife went forth to meet him joyfully, and askt after the result of his penance: "What have you obtained, O most wise one?" When he, holding the fruit in his hand, told her what had happened, she said to him: "A priest never has good sense; that is why you have done this now. Tho long-lived, you will be continually poverty-stricken, and always begging; so you might as well be dead." Hearing these his wife's words he was for a long time filled with sad reflection: "Where is the wisdom and where the happiness of a man who is deprived of (the support of) fate? How can a man live bereft of relations and poor? Therefore I will give this fruit to the king, and he shall live." Making this resolve, that foolish brahman quickly did so; and having received suitable marks of respect from Bhartṛhari, he departed. [26]

But then the king, having obtained the fruit, reflected: "The good brahman said that the fruit could be used only by one. If my consort Anañgasenā, my constant source of joy, goes to heaven, it would be a calamity! How can I endure separation

from her ?" So the king gave the divine fruit to his beloved wife. And she presented it to a groom, her lover. And he made a present of that same fruit to a girl that cleaned the horse-stables; and she in turn to her beloved, a cowherd. But in the morning, in the stable, as he was about to drive forth the herd of cattle, he gave that fruit to his beloved, a girl who carried cow-dung. And she, carrying the fruit upon a bamboo basket filled with cow-dung, started to walk slowly back to her house. At that very moment King Bhartṛhari was coming to town from the riding-course, and saw the woman with the fruit. He remembered that fruit right well; and filled with astonishment he summoned the good brahman who gave him the fruit, and askt: "Brahman, you gave me a fruit, saying that one had been given to you by the Goddess; and here is another like it!" So saying he showed him the fruit. Looking at it and perceiving that it was so, the wise brahman said to the king: "You evidently did not eat the fruit; you gave it to some one. Ask the çūdra-woman [the carrier of cow-dung] particularly whence she came by it, O king. She will explain the whole matter, and your majesty will understand it. But you, O king, are the governor of the whole earth; how could any one speak falsely before your majesty?" Thus addrest the king summoned that girl who carried cow-dung, and took the fruit, and found by investigation that it was even so. And when he knew what the queen had done, he was disgusted with life, and spoke thus: "Ah, because of the enthusiasm of my vain affection I am deceived, on account of my infatuation, by a wicked and most shameless woman. A curse on the evil wrought by women!" After reflecting thus for some time, he attained to complete renunciation of the world; and establishing Vikramāditya in his kingdom, he went into the forest.

Here ends the second section of the Thirty-two Tales of Vikramāditya's Throne, called How Bhartṛhari's Renunciation came about

Brief Recension of II

The Lord said:

There was in the south country a city named Ujjayinī. And there lived a king named Bhartṛhari.

1. As a flower is made glorious by its perfume, as the sky by the sun, as a grove by the spring, so did he make glorious his city, O goddess.
2. Endowed with virtues unspoiled by pride, skilled in all the art of conduct, O lovely-eyed ['partridge-eyed'] goddess, this noble king ruled his kingdom.

This King Bhartṛhari had a wife named Anañgasenā, who was extremely beautiful and well-favored of fortune.

3. His life depended wholly on her, the gazelle-eyed queen; for she was a spring yielding the elixir of nectar of loveliness, which causes the intoxication of love.
4. The queen was resplendent in the intoxication of youth, with fresh young limbs, like a creeper with its fresh new tendrils, when it takes on the color appropriate to the spring season [or: 'the color it assumes at the approach of spring'].
5. As Moonlight [personified as the moon's consort] is to the moon, as Sarasvatī [goddess of poetic inspiration] to the poet, so was she the mistress of his life; yes, dearer than life to him.

Now at this time there was in that city a certain brahman, who, tho he was wellverst in incantations, was an entirely helpless pauper thru the power of fate.

6. And becoming utterly desperate because of his poverty, O goddess, this brahman undertook to propitiate the goddess, the Queen of the Earth.

7. Then the World-mother, gratified by the manner [or, the genuineness] of his devotions, spoke to him, saying: "Choose a wish, wise sir."

8. Then the brahman said to the goddess: "Grant me immortality." "Amen!" said (the goddess) Caṇḍī, and gave him a divine fruit.

9. "Only eat this fruit, and immortality shall be yours." Hearing these words of the goddess the brahman reflected:

"I can obtain immortality by means of merely eating this fruit. But if a man be poor forever, and if his face be saddened by craving after alms from others, that sort of immortality would bring no pleasure, but rather nothing but pain.

10. A burden to the earth is the life of a pauper, a fool, a man living in disgrace, and also a slanderer of others.

11. Like bubbles in the water, like sparks in the fire, so beings who perform no service are born only to die.

And it is said:

12. A pauper, a sick man, a fool, an exile, and one who is always a servant of other men; these five, tho living, are declared to be in truth dead, O Bhārata!

Therefore what is the use of this length of life? So I will give this fruit to the king; and he, with the aid of long life, will work for the benefit of all, and all creatures [or, all his subjects] will be made happy. For:

13. The generous man who comforts the poverty of the deserving with gifts; he who illumines the earth-circle with ever-fresh glories; and he who makes his approach unto the majestic feet of Nārāyaṇa [Viṣṇu]; may these all live long and be successful in the three worlds, O Çiva, Çiva!

14. Those who relieve the misery of all creatures by their liberality and such virtues; those whose bodies become worn out repeatedly with furthering the ends of others; those who, with minds under complete control, constantly do homage to the majestic foot of Çambhu [Çiva]; happy are they! Their ends truly are attained; they it is that have won the highest heaven.

And it is said by some:

15. A man who *effects no useful end* either by his *caste*, his *deeds*, or his *virtues* — his birth serves only for a name, like an accidentally-formed word [cf. SR II. 5]."

Thus reflecting the brahman gave that fruit into the hands of King Bhartṛhari. The king thought: "By this I get long life. If Anañgasenā dies first, a curse on life! Without my beloved, what care I for life? For:

16. Like a cloud without lightning, a lamp without a wick, without my beloved I want not a moment of life.

And some say:

17. The moon seems to have fierce-burning rays; a gently-blowing breeze is like a thunderbolt; a garland seems like a bunch of needles, sandalwood-salve like sparks of fire, light like darkness by the power of destiny, and the very breath of life seems a burden; alas, alas!—the time of separation from a beloved wife seems the time of the destruction of the world."

Thus reflecting the king gave that fruit to Anañgasenā. But she had a lover, the head-groom, dearer than life itself to her; and so Anañgasenā gave the fruit to the head-groom. He loved a slave-girl and gave it to her; and she gave it to another man whom she loved, a door-keeper. He gave it to another woman, his mistress, dearer than life to him; and she gave it to another man whom she loved. And he took the

fruit and reflected: "This wondrous fruit is worthy of the king." So thinking he presented it to King Bhartṛhari. The king lookt the fruit over, and askt the queen: "What did you do with the fruit?" Then the queen told him the truth of the matter. Forthwith the king made a full investigation, and found out the whole story. Thereupon the king said: "In the words of the proverb,

18. The woman for whom I constantly sigh loves me not, but has a passion for another man, and that man is in love with another; some other woman is charmed (with love) on my account; fie on her and him and the Love-god and her and me!

Again:

19. One must ponder ever over learning with fixt attention; one must be suspicious of a prince even tho his good will has been deserved; one must look closely after a girl even tho she be sitting on one's lap; where is any constancy to be found in learning, in a prince, or in a girl?"

Thus meditating the king, in disgust with the world, establisht the fortunate Vikramārka in his kingdom, and went into the forest to worship the Supporter of the World, the formless, changeless Adversary of the ocean of transmigration, the spotless Primeval Soul [Viṣṇu]. For:

20. I tell thee, gazelle-eyed lady, for men who have past over the road of the unprofitable round of existence unto the supreme station of salvation, the worship of Nārāyaṇa [Viṣṇu] is the highest good.

21. Many devotees practise the three (daily) ablutions at the places of pilgrimage, while others engage in yoga-practices, and still others take pleasure in self-mortification [tapas]; but we worship the Majesty of Supreme Knowledge, clearly revealed in the world, bearing the name of Rāma [= Viṣṇu], which is at the same time a beauteous splendor in the heart.

Jainistic Recension of II

[This, in mss. of JR, is IV

There was once an ancient city named Avantī, founded by the noble Avantīkumāra, son of the noble Yugādideva, whose fame is told in the fifth book of the glorious Bhāgavatapurāṇa.

1. A city where Religion, Wealth, and Love (incarnate) had their station, all assembled together; were it not so, how could the people there have been all endowed (as they were) with (these,) the three objects of human desire?

2. Where were found rich men [ibhya], like elephants [ibha], of deep insight [or, punningly, spirited], of noble birth [or, descended from Bhadra, the world-elephant], devoted to giving alms [or, as of elephants, abounding in rut-fluid], and yet ever unannoyed in (the face of) hostile attacks [or, among bees, which are said to annoy elephants by gathering the rut-fluid].

3. Whose people were wise [punningly: like the planet Mercury], with regard to interest-bearing (capital) not inclined to hold it back [or, as of Mercury, 'with regard to the moon, not in opposition (thereto)'], and averse to (having relations with) women who were not their own; so that they attained the glory of high position [or, as of Mercury, 'the bright apex of his orbit'].

4. Where women, like the shore of the sea, were distinguisht by having offspring [punningly, boats], excellent morals [a beautiful beach], and glittering jeweled ornaments [gems, of which the sea is the proverbial "mine"].

5. Whose people did not consider Amarāvatī (the city of the gods) attractive;

thinking, apparently [iva], that tho it is frequented by the gods, it is not the seat of sensual enjoyment [punningly: it is the pleasure-seat of the sky-elephant].

6. Where the people, always free from distress, scorned the inhabitants of Bhogavatī [a city of serpents in the lower world], because the latter, tho they possess a plenitude of excellent delights [punningly, coils], are not free from fear caused by the king [by charm-mongers, snake-charmers].

7. (The island of) Ceylon was firmly believed by the young men of this city to be stained with blemish; for, said they, whereas even a single deceit [or, peak, kūṭa] ought to be abandoned, Ceylon has three [has the mountain Trikūṭa, "Three Peaks"].

8. In which city could be seen complete prostrations [punningly, waving of clubs] in temples, wasting of oil [end of love] in lamps, serpents [false tongues] in snake-charmers' houses, firm handles [violent fists] on swords, meaning [quarreling] in philosophical discussions, true measure [persistent arrogance] in merchants' guilds, ribbons [attachment to the world] in curling hair, but none of these things ever in people.

In this city there ruled a king named Bhartṛhari. Many kings have ruled since olden time; but in his reign the earth was resplendent in the enjoyment of a (good) ruler. For:

9. As by well-stationed pillars, the earth, weary with the burden of strife, is supported by those (princes) who are compassionate to the poor, who are not toucht even by the intoxication of prosperity, terrible tho it is, who are intent upon doing good to others and rejoice in receiving supplications, and who remain self-composed even in the face of the fury of the dread ailments that spring from youth [youthful passions].

And this king's younger brother Vikramāditya at the time of the king's coronation had been sent into exile in disgrace, for some reason or other. This king's chief queen was named Anañgasenā, and she was dearer than life to him. In this city there was a certain brahman who was opprest with extreme poverty. He undertook to propitiate the goddess, the Queen of the Earth. And she was propitiated and said: "Choose a wish." And he wisht for agelessness and immortality. Then the goddess gave him a fruit and said: "You must eat this fruit, and then you shall be ageless and immortal." Then the brahman took that fruit and went to his own dwelling; and when he had performed the midday rites and sat down to eat the fruit, he thought: "After all I am a pauper and a beggar; so of what use will agelessness and immortality be to me?" With this thought he gave the fruit to the king, and described its magic power as told by the goddess. And the king, being bound with the shackles of love, gave the fruit to the queen. But the queen gave it to a groom whom she loved. And he, being enamored of a harlot, gave it to her. The harlot reflected: "I am a harlot, a woman of low degree; what good will agelessness and immortality do me?" And she gave the fruit again to the king. But when the king had lookt the fruit over, and after he had ascertained this whole series of events, in disgust he reflected in his heart:

10. "The woman for whom I constantly sigh loves me not, but has a passion for another man, and that man is in love with another; some other woman is charmed (with love) on my account; fie on her and him and the Love-god and her and me!

11. What mischief do not the fair-eyed women do when they have entered into the soft hearts of men? They bring them to madness and to intoxication; they mock them and they revile them; they drive them both into ecstasy and into despair.

12. The leap of a horse, thunder in the spring [?perhaps 'god Indra's thunder'], the actions of women, what the future will bring forth, lack and excess of rain — these not even the gods comprehend, how much less men!

13. O the staleness of the round of existence! O women, the cause of this staleness! Prosperity, too, is as unsteady as a swing, and the body is a house of disease and misery.

For:

14. Fortune is as unsteady as a swing; the spice of sensual enjoyments loses its savor in the end; the body is a house of calamity; even a great fortune is subject to destruction in many ways; the world is a place of great sorrow, and woman is always the cause of much misery; and in spite of all this men take pleasure, alas! in this path of woe, rather than in the ātman [true self or soul].

15. A woman's hair is the abode of lice; her face is a mass of bones tied together with hide; mammae eius sunt massae carnis; alvus est matula plena merdae et talium rerum; nates sunt instrumentum quod excrementum emittat, et crura sunt duae pilae quae id sustineant; so what is there in her to give pleasure to the noble?

16. Birds, resting fearlessly in their laps, drink the joyous tears of the happy (ascetics) who dwell in mountain caves and reflect on the Supreme Light; but as for others, their lives are wasted away in the enjoyment of palaces, pool-banks, pleasure-groves, amusements, and shows, with which their passions make them acquainted."

So in disgust the noble King Bhartṛhari abandoned himself to the practice of asceticism, which leads to the height of intense delight by cooling the heart with that indifference which is [which makes its possessor] own-brother to the bulb, the sprout of a plant, and the cloud [that is, which makes one perfectly dispassionate].

IIIa. Frame-story: Third Section, Part 1

The treacherous ascetic and the winning of the vampire

Southern Recension of IIIa

Then when Vikramāditya had obtained the kingdom, he satisfied the requirements of the gods and the brahmans, as well as of the poor, the lame, the crippled, and so forth. He gave complete protection to his subjects, made his servants contented, and won the hearts also of his ministers and vassals and so on by keeping his word. Thus the king ruled his kingdom, not departing from the principles of good conduct.

Once upon a time a certain naked ascetic came into the king's presence, and first reciting this blessing:

1. " May Hara [Çiva], who easily turns serpents into necklaces and wears them (as such), and the Boar-god [Viṣṇu] give you unbounded prosperity! "

he gave a fruit into the king's hands and said: " O king, I am going to perform a sacrifice, with a beneficent charm, in a great cemetery, on the night before the new moon. Now do you act as my assistant in it." And the king gave him his consent. So they two went to the cemetery; and there the ascetic, attempting to offer up the king as a sacrifice, was himself offered up instead. And on that occasion a vetāla [vampire or demon] was made well-disposed to the king, and the king obtained the eight Great Magic Powers.

Metrical Recension of IIIa

Then this Vikramāditya protected the whole circle of the earth, and devotedly revered both the gods and the human gods [brahmans]. He helpt to prosperity day by day the poor, needy, and wretched; (for) virtues increase constantly in a virtuous man, O (goddess) of gentle speech. Thus he prospered by his right conduct, not separating morality from worldly success.

Now there came to the king a certain magician from foreign parts, and askt him to be his assistant at a sacrifice for the attainment of a magic spell. On this occasion a vetāla became propitiated towards the king, and granted him a wish: " When you appeal to me I will come as your servant; I will act under your orders; there is nothing that I cannot perform. And the eight Magic Powers shall be attained by you." So saying he departed.

Brief Recension of IIIa

Then forthwith Vikramārka ruled the kingdom. For:

1. Making the three worlds to shine brightly all around with wondrous outbursts of glory, which were brilliant as the water-drops thrown up by the sea when its water was churned with a churning-stick (at the famous mythical churning of the ocean), the noble King Vikramārka became a protector of the righteous, the sole establisher of religion, and eager at heart to pay devotion to the gods and the brahmans.

Now while he was governing the kingdom there arrived a certain naked ascetic, who undertook a sacrifice. And the king became his assistant thereat. On this occasion a vetāla [vampire] became well-disposed to King Vikramāditya.

Jainistic Recension of IIIa

[This, in mss. of JR, is VI

Thus the king ruled his kingdom happily. Once upon a time a certain ascetic came and said to the king: " O hero, if you are not one to refuse a request, then I will ask a favor of you. For:

1. A thousand times insignificant are those whose attention is fixt on the business of their own support; whose own interest is but the interest of others, that man alone is a leader of the just. Thus the underworld-fire drinks up the ocean

to fill its own insatiable belly; but the cloud, to relieve the heat of the summer-parcht earth.

2. Fortune is transitory by nature; life also is transitory; existence itself is transitory; why hesitate to perform works of benevolence ?"

Hearing the ascetic's words the king said: "Ascetic, if you can be helpt to success by my fortune or by my life, you have but to speak." Then the ascetic said: "O king, the success of the noble depends ever on courage alone. For:

3. Rāma had to conquer Ceylon, and to cross the ocean on foot; Rāvaṇa was his opponent in battle, and he had only apes for allies; nevertheless he smote the whole horde of the demons in battle. Success in the actions of the noble depends on courage, not on their means of performance."

Again he said: "O king, I have undertaken to perform a certain incantation; do you act as my assistant in this." And the king agreed. Then the ascetic went by night along with the king to a wood. Thereupon he sent the king off to bring a corpse which was hung upon the limb of a tree; and he himself performed the introductory rite and recited the incantation. Then, knowing the danger to the king, the vetāla [vampire or ghoulish demon, which dwelt in the corpse], after whiling away the night with twenty-five stories, appeared to the king in the morning, and said: "O king, this treacherous ascetic wishes to win for himself a golden man, by making an offering of you, as a superior hero. Therefore trust him not. For:

4. One must not put trust in a treacherous man, thinking 'I have done him a favor'; a wicked scoundrel, like a serpent, bites even one who has fed milk to him."

Hearing this, the king in amazement reflected:

5. "The evil deeds which fools perform for the sake of one life produce for them suffering which lasts over a thousand other lives.

Ah, the deceitfulness of the soul (of man)! Well, be it so; what can he do ? [or: what difference will it make ?] I for my part will act according to circumstances. For:

6. A virtuous man, being immerst in his good deeds, is envelopt in tranquil security, while a rascal, by reason of his deeds of violence, must grovel at (his ?) footstool [see Critical Apparatus]. Truly a serpent after drinking milk would spout forth nothing but poison, but this becomes again (as mild and harmless) as the shoot of a young lotus by the power of an efficacious drug."

Thus reflecting, when the time came to make the sacrifice, he offered up that same ascetic, and obtained in the sacrificial fire-place a golden man. Then the deity which presided over the golden man made its appearance, and told the king the power that attacht to it, and departed, praising the king. Then at dawn the king took the golden man and went into his city with great pomp.

IIIb. Frame-story: Third Section, Part 2

The gift of Indra's throne

Southern Recension of IIIb

In the whole earth no king had a sway like Vikrama's. In the three worlds his fame flowed on uncheckt like the Ganges. At this time, in

the heaven of the gods, Indra, purposing to interrupt the austerities of (the famous ascetic) Viçvāmitra, called (the nymphs) Rambhā and Urvaçī and said: "Whichever of you two is especially skilled in the arts of singing and dancing, let her go to Viçvāmitra's penance-grove to disturb his austerities. And to her who succeeds in destroying the penance of Viçvāmitra I will give a reward." Hearing this Rambhā said: "O king of the gods, I am extremely skilled at dancing." Then Urvaçī said: "Sire, I know the art of dancing as the authorities teach it." Thus a quarrel arose between the two, and to settle it they appeared before the assembly of the gods. First Rambhā danst, and on the next day Urvaçī also gave a dancing-exhibition. Then the whole assembly of the gods was greatly delighted at seeing the dancing of both of them; but no one could decide in favor of either, and say "she is superior in the art of dancing." Just at this juncture Nārada said: "King of the gods, there is on earth a king named Vikramāditya; he knows all the arts, and is especially well-verst in the art of dancing to music. He will be able to decide their dispute." Then great Indra sent Mātali [his charioteer and messenger] to Ujjayinī to summon Vikramāditya. And Vikrama, when he received the summons, went together with his attendant the vetāla to Amarāvatī [the heavenly city]; and having performed obeisance to Indra he was offered a seat by him with marks of respect. Straightway the place for dancing was decorated. And first Rambhā took her place on the stage and danst. And on the next day Urvaçī mounted upon the stage and danst according to the authorities. Then Vikramāditya preferred Urvaçī, and gave her the palm. Indra said: "O king, why did you give her the palm?" And Vikrama said: "Sire, in dancing the chief thing is bodily grace. And grace is thus defined in the Textbook of Dancing [of Vasantarāja; on this and the stanzas, see vol. 27, p. 264]:

> 1–2. Those who know dancing say that (natural) grace, which is more important than practice, consists in freedom of movement [literally, freefootedness] of the limbs, moving neither too high nor too low; in the symmetry of hips, elbows, features of the face, and ears; in charming repose of the countenance, and rhythmical expansion of the breast.

Furthermore, the dancer must exhibit the special posture suited to the beginning of the dance. And this special posture is described in the Textbook of Dancing:

3. Squareness in regard to the limbs, — even feet, and hands (hanging straight down) like tendrils, — this is the universal rule laid down for the beginning of all dances.

For thus her form should be:

4. Face of the loveliness of the autumn moon, with extended eyes, the two arms drooping at the shoulders, small chest with firm, outstanding breasts; flanks smooth as if polisht, waist the size of a hand-span, hinder parts having fair buttocks, feet with curving toes; just as if adhering closely to the ideal in the dancing-teacher's mind, so her form shall be.

Charming is the special posture in which she stands still at the end of the dance:

5. Letting fall upon her hip her left hand, with a bracelet resting motionless on the wrist, and letting the other hand drop in complete relaxation like a tanvī-fern [?] or a çyāmā-branch, as her eyes are dropt upon the pavement and her toe plays with the flowers thereon, while the (upper?) half of her body is held erect at full length — her standing-posture is even more lovely than her dancing.

In short:

6. The entire meaning is portrayed by the limbs, which contain the words inherent within them; the footsteps keep to the time, and the sentiments are appropriately represented; the acting is done with the hands, delicately, and in the successive shifting of its expressions one emotion crowds another out of the field [that is, follows hard upon it]. This is a true series of expressions of feeling.

I preferred Urvaçī because I found her a dancer of this sort, as described in the Textbook of Dancing." Then Great Indra was much pleased, and rewarded Vikramārka with garments and other gifts, and also gave him a throne, studded with rare and precious gems. On this throne were fixt thirty-two statuettes; the throne was mounted by putting the foot on the heads of these statues. Taking this lovely throne with him, by Indra's permission, Vikramārka returned to his own city. Thereupon, in an auspicious moment and at an auspicious astronomical juncture, after first obtaining the blessings of the brahmans, he mounted that throne and ruled his kingdom.

Metrical Recension of IIIb

Wielding sway over the earth, pervading the three worlds with his glory, Vikramāditya [' the Sun of Valor '] shone in splendor, marching with his feet upon [or punningly, as of the sun, ' mounting with his rays upon '] the kings of the earth.

At this time, in the assembly-hall of the gods, in Amarāvatī, the Lord of Çacī [Indra], desiring to break the penance of Viçvāmitra, said: "Is fair-eyed Urvaçī, or is Rambhā, better able to overcome the strength of the mind of Viçvāmitra? We will now examine the skill in dancing of each of these two goddesses, and determining their relative powers will then send the better of the two." Then Rambhā's jealousy was aroused, and she said: "Let the test be made." And Urvaçī also assented. So Indra said to the gandharvas: "Do you, sirs, decorate (the stage), and let the deities all look on; let the skill in dancing of the two contestants be viewed by the gods." Then Rambhā danst, and Indra was much pleased, and gave her gifts of affection; and the throngs of the gods were greatly delighted. But on the next day, upon seeing Urvaçī's dancing, the gods in like manner were greatly charmed, and could not tell any difference. Then the godly seer Nārada said to god Indra: "There is upon earth one who knows dancing, Vikramāditya Sāhasāñka ['markt by courage']; at your request, Sire, he will come, and he is skilled in all learning; he can decide which of these two is superior." In accordance with the words of Nārada, Indra commanded Mātali [his charioteer and messenger]: "Bring King Vikramāditya hither in your chariot." So the charioteer went to Ujjayinī and told the king the whole matter. And he mounted the chariot in obedience to the command of the Chastiser of Pāka [Indra]. Then he came to the city [Amarāvatī] that is full of throngs of gods, that is to be attained by good works alone, that is adorned by the Nandana pleasure-grove in its vicinity; he was attended on his way by the kindly and favoring breezes of Vāyu [the wind-god], the stealer of the spray of the Ganges, the younger brother of the pārijāta-tree [the coral-tree of paradise]. [28]

Then he beheld the assembly of the gods, glorious and adorned with glorious rugs [for reclining], the assembly whose enjoyments all may make themselves entitled to gain by merely giving alms. Then dismounting from the chariot, and entering in by Indra's command, he made an obeisance before him and gazed with devotion upon the king of heaven, who sat upon his jeweled throne — Çunāsīra [Indra] the glorious, whose twin feet shone with the crest-gems of the lokapālas [world-protectors, the principal gods], and who had in his retinue the gods, dānavas, gandharvas, yakṣas, rākṣasas, and great serpent-genii, the countless throng of the Viçvadevas ['all-gods'], and the divine nymphs. He was attended by two goddesses with horse-tail fans in their hands — even Indra, the sole Creator of the three worlds, who always abides by the advice of Bṛhaspati. Then Great Indra took the king by the hand, as he stood bowing deferentially, and with gentle words invited him to sit near him. Indra toucht the sole Bridegroom-of-the-Earth upon his arm, which shone in its deep curves like a golden pillar [the word stambha, 'pillar,' is also applied to the arm]. And Indra and Vikramāditya, the kings of heaven and earth, sat down upon jeweled thrones and made the assembly bright (with their glory). [44]

And when all the gods were seated in the assembly, the goddess Rambhā adorned the stage with her dancing. Also on the next day Urvaçī held sway over the assembly, and exhibited the best art of dancing, as taught by the teacher Bharata. Then the king was delighted, and gave the victory to Urvaçī. And when Indra askt why, he explained the whole matter: "Urvaçī in her exhibition made most prominent the (chief) members (of the body), and kept subsidiary the minor and secondary members; but Rambhā gave the most prominence to the minor and subsidiary members, and made the (chief) members secondary. That is the reason for my action. This certainly

has been definitely laid down of old by the ancient seers, Bharata and the others, that the (chief) members are more important than the minor and secondary members."

Then Great Indra, the Slayer of Jambha, hearing this, gave him as a reward a pair of garments gleaming like fire [or, purified by fire], and a great jeweled throne, with thirty-two throne-rests, and upon them thirty-two statuettes. By putting one's foot on their heads one could mount upon the throne. And the king of the immortals said: "Mount upon this throne and protect the earth in happiness for a thousand autumns, O king!" Having obtained the marvelous divine throne, Vikramārka bade farewell to Çakra [Indra], noblest of the gods, and went to Ujjayinī. And then, with the merit thus attained, and under the rule of an auspicious planet, the king mounted upon the divine throne with the blessings of the brahmans. Establishing his fame securely in the world, and protecting all his subjects, Vikramāditya ruled over the earth without a rival.

Here ends the third section, called the Winning of the Throne

Brief Recension of IIIb

Now while he was governing the kingdom, at that time in heaven Rambhā and Urvaçī danst a charming dance before the Slayer of Jambha [Indra].

> 1. As they acted in public a piece of dancing of prime quality with god-like (expression of) emotions, both the emotions caused by natural feeling and those aroused by music, there was no difference discovered between the two jealous goddesses by the god-princes, nor yet by the asura-princes, the demon-princes, or the man-princes.

The man-princes and the others could find no difference in the charming dalliance which those two presented before the assembly of the gods. So, to decide the question of superiority between them, Great Indra, the elder brother of Vikrama [Vikrama here = Trivikrama, a name of Viṣṇu, used for the sake of the play on words], summoned Vikramārka, whose valor [vikrama] was famous thruout the three worlds. Then going to Great Indra's assembly upon the summons of Indra, the art-skilled Vikramasena [= Vikrama], a repository of all the kingly arts, gave the victory to Urvaçī: "Sire, King of the Gods, Urvaçī wins." Indra said: "Why?" Said the king: "Sire, Urvaçī wins by reason of her knowledge of the textbooks of dancing." Indra said: "O king, you are a master of all the arts and know all of Bharata [an authority on dramatic art]." Then the king of the gods was delighted, and gave the king a pair of garments gleaming like fire [or, purified in fire], and also a throne composed of moonstone gems, and studded with rare jewels. And on this throne were thirty-two statuettes, gleaming like unto balls of fire [masses of radiance]. The king took this and went back to his own city. Then, at a suitable moment, the king joyously mounted the throne and for a long time enjoyed the good-fortunes of kingship.

Jainistic Recension of IIIb

[This, in mss. of JR, is VIII

Once upon a time, while the king was thus engaged in the constant practice of virtue, the noble Purandara [Indra], whose majestic feet are gilded by the rows of beams from the crest-gems on the heads of the whole gathering of supreme gods, sat upon his throne in the assembly of heaven, the assembly that is proud in the possession of spontaneous delights. And when Indra observed the long series of benevolent deeds done by the noble Vikrama, who enwrapt the heavenly world with the veil of his

glory, which was woven of the multitude of his noble-qualities [guṇa, also, punningly, "threads"] that shone bright as the waves of the milk-ocean gleaming with countless moonbeams, Indra said:

1. "Tho possessing superior might, the selfish race of the gods generally give no riches, exalt not the prophets of religion, relieve no plagues, and give aid in no calamity; enough of these selfish creatures, these yugalins [? see Critical Apparatus]! But blessed are *some* men, who make the world glorious with the splendor of benevolence which pervades their whole bodies."

Then his body was all filled [literally, budded] with great thrills of joy, produced by his appreciation of (Vikrama's) store of virtues, rarely found in men of this age [the kali-yuga, the last and worst of the four ages of the universe]. And he presented him with his own throne, made of lovely moonstone gems, and adorned with thirty-two statuettes. And the noble Vikrama first performed the great ceremony of royal coronation (in honor of the throne), and thereafter every day he mounted upon this throne, which had been graced by the majesty of Purandara, whose heart was softened by his appreciation of (Vikrama's) store of virtues—virtues which succeeded in making the face of the whole earth resound (with the praise thereof).

IV. Frame-story: Fourth Section

Death of Vikrama and hiding of the throne

SOUTHERN RECENSION OF IV

When many years had gone by after this, in the city of Pratiṣṭhāna Çālivāhana was born of a little girl by the serpent-prince Çeṣa. At Ujjayinī the king and the people observed earthquakes, shooting stars, flaming skies, and other portents. Then Vikramāditya called the soothsayers and askt them: "Soothsayers, why do these portents occur daily? What is to be the result of them, and for whom does this forebode ill?" They said: "Sire, this earthquake occurred at dawn, therefore it forebodes ill to the king. And thus it is written in the book of Nārada:

1. An earthquake at the morning or evening twilight brings evil to princes, and a flaming sky, if it be of a yellow color, is a foreteller of great woe to kings.

And also, in the book of Nārada:

2. A shooting star is declared to mean destruction to kings, and a flaming sky, if it be yellow in color, is a cause of danger to princes."

Hearing these words of the soothsayers the king said: "Soothsayers, long ago the Lord [Çiva] was gratified by my ascetic practices, and said to me: 'O king, I am pleased with you; you may ask for immortality in return.' Then I said: 'O god, when a two-and-a-half-year-old girl

brings forth a son, let my death come at his hands, and in no other way.' And the Lord said: 'So be it.' Now how shall such a one come to be?" But the soothsayers said: "Sire, the works of destiny surpass (human) thought; such a one must have been produced in some place or other; thus it appears (from the signs)."

Then the king called the vetāla and told him the whole matter, and said: "Spirit, you must roam about the whole earth, and find out in what land and in what city such a one has been born, and then stop and instantly come back to me." Then the vetāla accepted some betel, saying "It is a great favor," and went and inspected all the continents beginning with the Kuça continent. And when he came back again to the Jambu continent [India] he entered the city of Pratiṣṭhāna, and there in a potter's house he saw a little boy and girl playing together, and askt them: "Tell me, what relation are you to each other?" Then the girl said: "This is my son." The vetāla askt: "Who is your father?" And she indicated a certain brahman. Then he askt the brahman; and he said: "This is my little girl, and the boy is her son." Hearing this the vetāla in amazement askt the brahman again: "Brahman, how can this be?" He replied: "The acts of the gods are incomprehensible. The serpent-prince Çeṣa was charmed with her unusual beauty and loveliness and had intercourse with her, and by him she bore this son, Çālivāhana." Hearing this the vetāla swiftly returned to Ujjayinī and told King Vikramāditya the whole matter. And the king rewarded him, and then took his sword and went to the city of Pratiṣṭhāna. And as he started to slay Çālivāhana with his sword, Çālivāhana smote him with a staff; and he fled from the city of Pratiṣṭhāna to Ujjayinī, where, being unable to endure the pain of his wound, he died.

Now all the king's wives made preparations to enter the fire. Then the ministers took counsel: "This king has no son; what is to be done?" And Bhaṭṭi said: "Let us find out whether any one of these his wives may be with child." Then, when they investigated, it was found that one had a seven-months child in her womb. Then all the ministers assembled and performed the coronation-ceremony for this child; and the ministers themselves undertook the government of the kingdom. That Indra-given throne stood there vacant as it was left. Then once in the assembly an ethereal voice said: "Ministers, there is no king such that he would be worthy to sit upon this throne; so let the throne be buried in a goodly field." Hearing this all the ministers buried that throne in a very pure field.

METRICAL RECENSION OF IV

Then after a long time there was born, in the noble city of Pratiṣṭhāna, Çālivāhana, the destroyer of Vikramāditya. There appeared repeatedly at Ujjayinī, on the earth and in the air, evil omens which foretold great disaster. Then Vikramāditya called his minister Bhaṭṭi and said: "Tell me, what may be the meaning of these evil omens?" Thus addrest Bhaṭṭi said: "What can be said in such a case? It has a dangerous look to me; fate alone must decide." But hearing this Sāhasāñka [Vikrama] again said to his minister: "Why do you say dangerous? I am never exposed to any danger; and hear the reason for it, O Bhaṭṭi. I will tell you the whole story from the beginning. Long ago the Great Lord [Çiva] was pleased with my ascetic practice, and appeared before me, the Black-neckt, Three-eyed God. Beholding the Great God, and being filled with joy and bowing reverently, for a moment I knew not at all what to do. Then I was addrest by the god: 'Choose what you will.' Desiring immortality I said to the god of gods: 'If a son shall be born to a girl a year and a day old, let my death be at the hands of that man, and no other.' The Lord, saying 'So be it,' granted the wish and went away to Mount Kāilāsa. From that time I live ever free from fear." [21]

Hearing this the wise minister then said to the king: "All this is quite consistent. The ways of the Creator and Savior are devious; since olden time, O king, the two Çivas [Çiva and his consort] have more than one head [that is, manifold intellects or devices]. A boy was born to cause the death even of Hiraṇyakaçipu [who could not be killed by god, man, or beast; Viṣṇu took a form half-man, half-lion, and killed him] — a boy that was neither man nor animal, in accordance with the wish granted him. Do you thru your spies search out the one from whom the danger to your majesty arises." Vikramāditya said "Very well," and sent forth the vetāla, who instantly appeared in response to his summons, telling him to hunt for such a boy. And he, acknowledging the noble king's command with a nod of his head, went forth thru the air, in swiftness surpassing the wind. [31]

After searching thru the seven continents, the seven mountains, and the seven seas, he made the discovery, and came back and reported: "I have seen all that I was sent to see. In the city called Pratiṣṭhāna, in the house of a certain potter, O king, I saw a lad, like unto the youthful sun, standing near a girl a year and a day old. Finding there an aged brahman I courteously askt him their connexion, and he told me the whole story: 'This is my charming daughter; a serpent-prince has enjoyed her, and by him she has borne this son; there is divine activity concerned here.'" [41]

Hearing this from the vetāla, Vikrama, filled with amazement, ordered his army against Pratiṣṭhāna-city. At this time Bhaṭṭi, the source of happy inspirations, said: "It is not seasonable to go yourself against the enemy, my lord, but rather to wait here for the course of destiny." In accordance with the minister's words, the king left off his preparations; but later, at another time, for some reason or other — by the will of fate — he went forth with his army against Pratiṣṭhāna, full of ardor. Learning that Vikramāditya was bent upon slaying his son, Ananta [Çeṣa] fashioned an army to crush his enemy's army. Then a battle took place between the two hosts, and the army of Çālivāhana conquered the opposing troops. But Vikramārka, observing the overthrow of his own host, rusht forward sword in hand to kill Çālivāhana. The boy Çālivāhana, seeing him rushing to the attack, smote him with his wooden staff, as does the Destroyer of Creatures [Death] with his staff. Vikramārka, beaten

back by his furious blow, fled quickly to Ujjayinī; the lord of the universe fled like a beggar! [62]

When Vikramāditya's chief queen saw him, her own husband, falling lifeless to the ground, then she said to the minister: "There is a seven-months child in my womb. I give him to your worship; protect him according to the best rules of protection; if this youth is protected by you, he will in turn protect (and rule) the whole earth." Speaking thus the queen cut open her body and gave him her son, and then entered the fire and rejoist in paradise together with her husband. The boy was brought up by the minister, with the aid of nurses; and the minister, standing by the throne, ordered the affairs of his kingdom. [71]

Once upon a time there was heard a divine voice in the air, proceeding from no person: "Let the ministers of Vikramāditya hearken to what I say. Who is able to mount upon this divine throne? Therefore let your worships bury it right here under the earth." Hearing this the ministers assembled and took counsel, and then buried in purified ground the throne of the Releaser of the Kine [Indra].

Here ends the fourth section, called the Hiding of the Throne

Brief Recension of IV

Then the king went against Pīṭhasthāna to conquer Çālivāhana.

1. And when King Vikramārka went against Pīṭhasthāna, terrible with his unparalleled array of troops, elephants, horses, and chariots, then Çālivāhana too in rage went forth to battle against him, making a great noise with his warriors. For this is in general the practice of kṣatriyas, and customary with their caste.
2. Between the hosts of the two kings there took place a violent battle, obscuring the light of the stars with the quantity of blood that flowed from the sword-wounds, raising a sea of dust from the earth as it was struck by the hoofs of spirited horses rushing forth in fury, and displaying troops (glorious) as the sun when it destroys the darkness with the morning light.
3. Hearing the usual sounds of battle, deep and terrible with the noise made by drums, trumpets, and tabors, the apsarases [heavenly nymphs like the valkyrs, who become the brides of slain warriors] in heaven and the she-jackals on earth swiftly collected and danst about in passionate longing to enjoy the men [pāuruṣa, abstract or collective] that fell in the fight.

In this most fearful battle King Vikrama fell. When he had spent his life's breath, because of his fair renown, he went to the Sun's abode. Then there was no one worthy of that throne. An ethereal voice said: "Let this throne not be left here." So the company of ministers took counsel, and searcht for a pure spot, and buried it in a certain place.

Jainistic Recension of IV

[This, in mss. of JR, is X

At another time the king went against the city of Pratiṣṭhāna, attended by his entire army of four components. And the king of that place, Çālivāhana, appeared against him. Then in a great battle between them Vikramāditya fell, and the throne of Avantī was left vacant. Then the Fortune of the Kingdom there, taking the form of a cow, cried aloud thus: "Who will protect me from henceforth?" Then the chief queen opened her body and gave to the nobles a seven-months male child which

she was bearing, and she herself, because of the loss of her husband, entered the fire (as a satī). And the rite of coronation was performed for the boy, Vikramasena. But no one mounted upon that throne. Then there came a voice in the heaven, saying: "No one is worthy of this throne, therefore let the throne be buried somewhere in purified ground." So the ministers buried that throne in the earth. Thus after the lapse of a long time this very same throne has been acquired by yourself, O fortunate (king Bhoja)!

V. Frame-story: Fifth Section

Finding of the throne by Bhoja

Southern Recension of V

After the burying of the throne many years went past, and King Bhoja obtained the kingdom. During his reign once upon a time a certain brahman cultivated the field where that throne was buried, and sowed sugar-cane [yāvanāla, a sort of *Andropogon*] there, and sowed chick-peas and other grains. The field proved very fruitful. Then the brahman, noticing that there was an elevation at the spot where the throne was buried, built upon it a platform for the purpose of keeping the birds away; and he took his stand thereupon and drove off the birds. Now once upon a time, when King Bhoja came near that field on a hunting expedition, accompanied by all the princes, the brahman who was standing on the platform said: "O king, this field is in fruit; come in with your followers and eat as much as you choose, and let chick-peas be given to your horses. Today my life has become fruitful, since your majesty has become my guest. For when will such an opportunity come (again)?" Hearing this the king and his followers entered into the field. But the brahman just then came down from the platform to drive away birds which had entered one corner of the field. And seeing the king standing in the middle of the field, he said: "O king, why do you do this wicked thing? You are destroying this field, which belongs to a brahman. Now if others commit wickedness, it is reported to you; but you yourself have begun to commit wickedness! so now who is there to prevent it? And it is said:

1. What creature is there that can restrain a rum-dosed elephant,
a libertine king, or educated men who commit wickedness?

And again: your majesty knows all the books of the law, how is it that you destroy the property of a brahman? The property of brahmans is real poison. For:

2. Poison is no poison, they say, compared with the property of brahmans; that is declared to be real poison. For poison kills a single individual, but the property of brahmans kills children and children's children."

Hearing his words the king and his retinue were going out from the field, when the brahman again mounted the platform, having driven out the birds, and said: "O king, why are you going? This field is in excellent fruit; eat of the stalks of sugar-cane. And there are gourd-fruits; partake of them." Again hearing the brahman's words the king and his retinue entered the field; but then he came down from the platform to drive away birds, and again spoke as before. Then the king reflected in his heart: "Truly this is a strange thing. When this brahman mounts the platform, a desire to be generous arises in his mind; when he comes down, he becomes mean-minded. Therefore I will go up on the platform and see." So thinking, when he mounted the platform, there arose in King Bhoja's mind a disposition of this sort: "I would free everyone from affliction, remove the poverty of all people, punish the wicked, protect the righteous, and rule my subjects virtuously; in short, if anyone at this time asks even my life of me, I would give even that." Then filled with joy he reflected again: "What a marvelous power this field has, that it can produce such feelings of itself! Now it is said:

3. Oil on water, a secret entrusted to a knave, even a very small gift to a worthy person, and knowledge imparted to an intelligent man, spread themselves out by natural power.

But how can the marvelous power of this field be discovered?" Thus meditating he summoned the brahman and said: "Brahman, how much is this field worth to you?" The brahman replied: "O king, knower of all arts, there is nothing which you do not know; let the king do what is fitting. Moreover, the king is a veritable incarnation of Viṣṇu; upon whomsoever his eyes fall, that man's poverty and misery disappear. The king verily is like the Tree of Wishes in visible form. Since you have come within the range of my sight, today my wretchedness and poverty have been brought to an end. What matters the field?" Then the king gave satisfaction to the brahman with money and grain and the like, and took the field, and gave orders to commence digging under the platform. And when a hole had been made as deep as a man's height, there came to light a single very beautiful stone. And beneath this stone there appeared a most lovely throne, fashioned of moonstones and other gems, studded

with all manner of jewels, and adorned with thirty-two statuettes. When King Bhoja saw that throne his heart overflowed with waves of the nectar of supreme joy. But when he tried to move the throne to take it to the city, it proved too heavy and would not move. Then the king said to his minister: "Minister, why does this throne not move?" The minister replied: "O king, this is a marvelous divine throne; without the offering of oblations and sacrifices and honors to it, it will not move, nor will it be amenable to you." Hearing his words the king summoned the brahmans and caused them to perform a whole ritual service. Then that throne became light and came forth of its own accord. Seeing this the king said to the minister: "Minister, at first this throne was not amenable to me; but now thru your excellent wit it has become compliant. Therefore intercourse with the wise is both pleasant and profitable." Then the minister said: "O king, listen. Whosoever is wise himself, but does not listen to the wisdom of others, he comes to destruction without fail. You are not so; tho you are wise, you give heed to sound advice. Therefore in all your undertakings you meet with no obstruction." The king said: "He is a minister indeed who wards off untoward events, and guides to the desired result a matter still pending. And thus it is said:

> 4. Verily, the supreme minister is he who takes thought for the successful completion of a matter that has halted in the performance, for the seizing of some future advantage, and for the prevention of an untoward issue."

The minister said: "O king, a minister should devote himself to the welfare of his master. And thus it is said:

> 5. They are the real ministers of kings whose counsel subserves their purposes, and whose purposes subserve the advantage of their masters; not those who swell out their cheeks (with empty words).

And again: all the following things, let it be realized, are vain and fruitless: a kingdom without ministers, a fortress without a store of grain and other provisions, good fortune without youth (to enjoy it), ascetic renunciation without knowledge, (religious) peace of mind in knaves, wisdom in heretics, love in harlots, friendship in scoundrels, independence in a serf, anger in a poor man, rage in a servant, affection in a lord, the house of a beggar, conjugal devotion in a wanton woman, honor among thieves, and successful progress of fools. Furthermore: a king should honor the great, listen to the counsel of the wise, cherish the gods and the brahmans, and walk in the way of

good conduct. Moreover: all the good qualities which are recorded as the marks of kingship are found in you, O king. You are the supreme king of all kings.

It is also desirable that a minister should be distinguisht by such virtues as these: he should be sprung from a family that has followed the same profession, and should know all the textbooks of conduct [nītiçāstra], including Kāmandaki's ('Nītisāra') and Cāṇakya's ('Arthaçāstra') and the Pañcatantra; and his virtues should be zeal in the performance of his lord's business, dread of wickedness, care for the subjects, good control of the courtiers, conformity to the moods of the king's mind, knowledge of what is fitting on various occasions, and protection of the king from losses. A minister endowed with such virtues is worthy of the minister's office, as King Nanda was prevented by his minister Bahuçruta from committing brahman-murder."

King Bhoja said: "And how was that?"

The minister replied: "Hear the tale, O king!"

Metrical Recension of V

Now a certain brahman sowed sugar-cane in this field; and the tops of the stalks bowed down with the rich harvest of the fruit. Where the throne was buried there was an elevation; the brahman built a platform right upon this, and protected his crop. Now once upon a time King Bhoja, attended by a great company, was passing along the road which bordered on that sugar-cane field. The brahman, sitting upon that platform, saw the retinue, and spoke with a generosity born of the miraculous power of the spot: "Warriors, let your worships every one come in here. All about you there is much corn, of excellent quality, and chick-peas also, and ripe wheat-kernels, for your enjoyment. You will also find sweet river-water in abundance. Be entertained here, and rest to your hearts' content. All this belongs to your worships; do not hesitate at all." Hearing this, with great joy the warriors, eager for the corn, all entered into that brahman's field as if it were their own, without fear. But he came down from the platform to drive away some birds, which were trying to devour the chick-peas in a remoter part of the field. And seeing the men in the field attempting to eat the corn, altho in accordance with his own permission, he threw up his hands and cried out to them in dismay: "I 'll tell the king how these violent robbers have come today from somewhere or other, and have forcibly eaten half-way thru a poor brahman's field, and would not go away!" Hearing this the warriors hastily went out of the brahman's field. Then when they had gone forth and the brahman had driven out the birds, he mounted the platform, and straightway his nature became as before. Seeing them abasht, he again said to them courteously: "Come, enter in here; why do you leave? There's no reason why you should. This field belongs to your worships; I am your servant. He whose abundance serves the pleasure of others is a truly good man." Thus addrest they came in again and began to eat the corn of the field. Then he came down and went to drive away birds (and said): "You ruffians, get away from this field and this property, or it will go ill with you for

robbing the property of a brahman." So he drove out the warriors along with the birds. In short, when the brahman mounted the platform, he became very generous; when he came down, he was turned into a niggard. This they told to King Bhoja.

And when King Bhoja heard of it, his curiosity was aroused, and he came to the brahman's field and mounted the platform. And in just the same way the heart of the king, glorious as the World-protectors, became inspired with a disposition to remove misery from all, to work for the happiness of the whole world, to destroy all poverty, to root out evil at its source, to protect the virtuous and to smite the wicked, and to give away even his kingdom if any one should ask for it. The king was bathed in a flood of joy. And when at last he could control his senses, he reflected: "This must be ground of excellent quality. The virtue of a thing cannot be hid in any way. This is what is meant by that saying of some very wise man: 'Oil on water, a secret entrusted to a knave, even a very small gift to a worthy person, and knowledge imparted to an intelligent man, spread themselves out by natural power.' But what means can be found for learning what this (remarkable quality) is ?" [52]

Thus meditating the king called the brahman and said: "How great a crop of grain will come from your reverence's field ? Tell me fully, noble brahman." Thus askt he replied: "Your majesty knows all; how can I say, 'tis thus or so? Your majesty is an incarnation of Viṣṇu, and your mere glance yields riches. Whatever poor wretch your merciful eye rests upon, gracious Lord, he sloughs off his poverty and all other evils and becomes a favorite of fortune." The king was pleased with this speech of the brahman, and gave him two-fold more than the value of the field, and also ten villages and a lac of gold too. [62]

Then underneath that platform the king caused an opening to be dug, to the extent of twice a man's stature; and he beheld a great throne. Its edges were inlaid with various jewels; it was fashioned of moonstones. On this same throne stood thirty-two statuettes, and in vessels in their hands were thirty-two jeweled lamps, like auspicious temple-lamps to be used in the rite of waving before the god at night [nīrājana]. The throne was thirty-two hastas ['hands'] broad and a dhanus ['bow-length'] high. The king desired to take so fair a throne to the city, and at his command porters strove to lift it out; but that divine throne proved as immovable as the Himālaya. A certain hereditary minister said to the king: "Great king, we do not know whose this great throne was. Unless an offering be made here to the spirits [bhūta], according to the ritual, it cannot be lifted up thus by the use of force alone. Therefore let a regular sacrificial rite be performed to propitiate the spirits." Then the noble king propitiated all the spirits round about there, and gave comforting and courteous entertainment with food and drink to the people, and pleased the noble brahmans with gifts of cattle, land, grain, gold, ghee, clothing, ornaments, and carriages. Then he undertook to bring out the throne, and with very little effort it came forth of itself. Seeing this the king paid honor to the minister, and said: "I have obtained the throne just thru your honor's good sense. A man bereft of wisdom, O wise counsellor, sits like an elephant stuck in the mud." Recognizing the soundness of these truthful words, the minister replied: "O noblest of kings, hear my words; for I am worthy of respect. Whatever man, whether great or small, tho he be eminent in wisdom himself, does not treat his foes ill and his friends well, he is destroyed and destroys his dependents too. Therefore a man must be wise. To this effect is this saying of old: 'One clear eye is a man's inborn intelligence, and the second is intercourse with the

wise; he who has not these two upon earth is in very truth blind; say, what wonder is it if his feet stray from the path ?' 'Trees on riverbanks, a woman without a protector, and kings who have no ministers, never enjoy long life.' 'Like (religious) peace of mind in knaves, wisdom in heretics, love in harlots, and friendship in scoundrels, even so a kingdom bereft of counsellors, a fortress without a store, ascetic renunciation without knowledge, and good fortune after youth has fled, these four things, let it be realized, are wholly fruitless.' Honors and gifts should always be given (by a king) to the great and good; the words of the aged should be heeded, the noble brahmans should be gratified; he should walk in the way of good conduct, and not neglect the gods; he should look upon money which remains in his own possession as uselessly wasted, for in some way or other, tho it be numbered by thousands, when the time comes it will be destroyed. Being kind to the weak, the young, the aged, the crippled, and the poor; putting down enemies, thieves, rascals, and deceivers; zealous for the welfare of cattle and of brahmans, and protecting those who come to him as suppliants; true to his word, grateful for favors, dreading wickedness — so a king should be. He should use any and every means to get an enemy into his power. He must always consider all affairs of state with a minister. And the minister must be a man who inherits the position from his family, who is beloved in the world, who knows the fitting occasions for everything, who is pliant to the king's moods, who knows the secrets of wise conduct, who is devoted to his lord's business, who is able to protect the subjects, and who is agreeable to the courtiers. Once in olden time Bahuçruta, the minister of King Nanda, just by his good sense averted the murder of a brahman."

Here ends [in the manuscripts] the fifth section

Then, being urged by the king to tell about this, that minister related the strange adventures of King Nanda.

Brief Recension of V

Then many days past by. Yugaṁdharī-grain [probably a kind of millet, cf. Weber, ISt. 15.219, note 4] was sown there by a certain brahman, and it ripened. Then building a platform upon the spot where the throne was, the brahman went up to it. Now at that time King Bhoja, amusing himself with the pleasures of the chase, came forth upon that road. Seeing the king's retinue the brahman said: "Ho, come hither, there are delightful cucumbers here, and delightful gourd-fruits; take as many as you will." Hearing his words, the followers entered into the field, and began to take as much as they chose. Then the brahman came down from the platform, and when he lookt he saw the field trampled by the king's retinue. Seeing this the brahman made a loud outcry: "Scoundrels, why are you robbing me ? Go off, go off, or I will tell the king." Then the retinue were frightened and left the field as if in terror. But the brahman mounted the platform again, and called to the retinue to return: "Ho, why are you going ? Come back, come back." Thus when he mounted the platform he desired to be generous, and when he came down he became a niggard. King Bhoja heard of this circumstance; and thereupon the king also mounted the platform. Straightway he felt an inclination to be generous; but when he came down, he became niggardly [!]. Then the king reflected: "This is no common ground. And it is said:

1. Oil on water, a secret entrusted to a knave, even a very small gift to a worthy person, and knowledge imparted to an intelligent man, spread themselves out by natural power."

Thus speaking he dug down there. Then a throne made of moonstone gems came to light. Then he undertook to take it to Dhārā. But a minister said: "O king, who knows whose this throne is? Therefore you must perform a ritual offering here." Then the king made offerings to the witches [yoginī], whereupon the throne was brought out. Then the king said to the minister: "By your good sense it was brought out. Therefore the life of a king is not worth a penny, if he have not the advice of a minister. And it is said:

2. Trees on river-banks, a woman without a protector, and a king who has no minister, never enjoy long life.

3. Good fortune without youth, a fortress without a store, ascetic renunciation without knowledge, O king, these things have no splendor.

4. Like lordly power in a heretic, alliance with a knave, the love of wanton women, the friendship of scoundrels; the affection of half-brothers, the anger of servants, the word of a gambler, the compassion of a niggard; the devotion of an adulterous woman, the oath of a thief, the mind of a fool; so shall a kingdom without a minister be fruitless." The minister said:

5. "If he [a king] heeds the words of those to whom deference is due, strives to win the respect of the judicious, and walks in accordance with the precepts of right conduct, he shall not fail of his reward."

JAINISTIC RECENSION OF V [This, in mss. of JR, is II

In the Mālava land, whose people attained unto all the four objects of human desire [see page 253, line 7 ff.], there was a city named Dhārā. It was as the blade [dhārā, a pun] of a knife for cutting the creepers of bad policy, and it was like a stream [dhārā] of water for the growth of the grove of proper royal policy, and it held [or, contained; dhārā] many gems of men and women. Here ruled the noble Bhoja, who was the majestic home of the royal swan of Glory, the greatest since the origin of the universe.

And here, near the site of the glorious Avantī, in a certain village charming by its (abundance of) grain and money, there dwelt a certain brahman. He was wholly absorbed in the acquisition of wealth, but was a great miser. Once upon a time he took up the work of husbandry, and in one of his fields there came forth an unusually rich yield of grain. Then upon an elevation in that field he built a platform. And when the brahman mounted upon this platform he became very generous, but when he came down from the platform he became niggardly again. Then this circumstance was told by the brahman, in his amazement, to King Bhoja, who had come forth from Dhārā-city on an outing. So the king came and lookt over the place, but saw nothing there until he himself mounted upon the platform. Thereupon the king also conceived the greatest generosity, thinking: "I will fulfil the wishes of all people, and put an end to poverty." Then the king reflected: "Now there is surely virtue either in the ground here, or in some object in it. And it is said:

1. Oil on water, a secret entrusted to a knave, even a small gift to a worthy person, and knowledge imparted to an intelligent man, spread themselves out by natural power."

Then the king gave satisfaction to the brahman with a great gift and took the field for his own. When he caused to be dug under the platform, there appeared a throne made of moonstone gems, and adorned with thirty-two statuettes. The throne was thirty-two hands [kara, hand, = 18 inches] long and eight hands [hasta, = kara] high. But it would not move from the place. Then a certain minister said: "Sire, this is a throne of great powers, and we do not know whose it is; therefore first let some propitiatory and auspicious offerings and gifts and the like be made; then it can be moved." Hearing this the king joyfully caused it to be done just as he was advised; and then the throne moved with very little effort.

Vararuci Recension of V [This, in the mss. of Var R, is II

Near the city of Dhārā there was a grain-field named Joy-giver. And there lived a field-owner, a cultivator of grain, named Yajñadatta. He came to own a plantation surrounded by an embankment and a ditch and adorned with many (trees and plants) such as mango, cocoanut, breadfruit, kṣudrākṣā [? "small-eye"], sesame, pulse, barley, corn, turmeric, citron-trees, betel, orange-trees, ginger, and mātulaṅga [a kind of citron]. And from a neighboring wood there came all manner of beasts — elephants, boars, deer, buffaloes, and the like — and ate the grain. To prevent this Yajñadatta built a platform. And whenever he mounted upon it to protect his crop, he always began to act the ruler, like a mahārāja, and issued commands accompanied by favors. But when he came down again, he was again as a husbandman. Hearing this his neighbors were amazed and said: "What nonsense is this that he talks!" And this was brought indirectly to the ears of King Bhoja, who dwelt in Dhārā city. And he, filled with curiosity, went thither with his court, and to prove the matter, caused a certain trusted minister to mount upon the platform. And he spoke in the same way. When the king heard this, he was amazed at heart, and pondered on the matter thus:

1. "This is not the power of a wooden wall, nor is it the power of a farmer; this power certainly belongs to things that are under the surface of the earth.
2. Oil on water, a secret entrusted to a knave, even a small gift to a worthy person, and knowledge imparted to an intelligent man, spread themselves out by natural power.
3. In one place the earth contains a precious object, in another a (worthless) lot of charcoal. In superior earth there always remains a superiority in the objects (contained therein)."

Thus reflecting he made an attempt to get it out. And then, after all manner of digging of the earth and the like, there came to light a throne, gleaming with splendor, eight hands [hastas] high, made of moonstone gems, and adorned with thirty-two statuettes made of gold and precious stones. With its glamor the eyes of all the court were dazzled. Then the king was delighted and wisht to take the throne to his own palace, and gave orders to the slaves. But it would not move, even after great effort. Thereupon a heavenly voice was heard: "O king, if propitiatory and auspicious ceremonial offerings are performed to it, then only will it move." Hearing this the king joyfully caused it to be done just as he was told; then the throne moved with very little effort.

VI. Frame-story: Sixth Section

The jealous king and the ungrateful prince, Part 1

Southern Recension of VI

In the city of Viçālā there was a very heroic king named Nanda. By his powerful arm he had brought to his own majestic feet all rival princes, and ruled with undisputed sovereignty. He had a minister Bahuçruta, and a son Jayapāla, who knew the use of all the thirty-six kinds of offensive weapons. This king had a wife named Bhānumatī, who was very dear to him; enraptured by her he continually gave himself over to the pleasures of love. Whenever he mounted his throne he had Bhānumatī sit beside him. He could not endure separation from her even for a minute. One time the minister reflected: "This king is immodest, in that he seats a woman upon his throne in the public assembly, and all the people see her. This is most unseemly. A man who is in love does not know what is seemly and what is unseemly. For:

1. Have not then the heavenly nymphs eyes like blue water-lilies, that the King of the Gods [Indra] courted the hermit-woman Ahalyā? When the heart is burning in the fire of love like a straw hut, who knows the fitting from the unfitting, however wise he may be?

And moreover: only so long as a man is not pierst by the dart-like glances of women does he keep his poise and firmness. And they say:

2. Only until a man finds [kal-] his heart smitten with glances, gleaming like the waves on the shore of the milky sea, from the long quivering eyes of capricious women — only so long does he maintain his poise and still the trepidation of his soul; only so long do the accepted principles of knowledge [siddhāntasūtra], the one supreme light of the whole earth, shine in his heart.

Oh the greatness of love! It afflicts even one skilled in the arts. And it is said:

3. The dolphin-bannered god (of love) torments one skilled in the arts, laughs at a holy man, mocks a scholar, and lays low the most resolute, all in an instant. Furthermore:

4. The fool who enters into the flame of a mistress makes kindling wood of scriptural lore, righteousness, ascetic devotion, morality, knowledge, and exalted character.

5. His money vanisht, the end of his strength, disgrace to his family too, or even impending death—a man in love sees none of all this."

Thus he reflected; and one time, taking advantage of a good opportunity, he said to the king: "O king, I have something to say to you." The king said: "What is it? Speak on." The minister said: "It is most unseemly that Bhānumatī is thus allowed to sit right beside you in the midst of the assembly. The writers of the lawbooks say that a king's wife should be kept within doors. Moreover, all manner of people come together and behold her here." The king replied: "I know all that, but what can I do? I am deeply in love with her; I cannot be without her even for a minute." The minister said: "Then do this way." Said the king: "How? Tell me." He replied: "Call a painter, and have him depict the form of Bhānumatī upon a canvas, and fix it on the wall opposite you; then you may look upon her very image." This advice took root in the king's mind. So the king called a painter and said: "Painter, you are to depict the form of Bhānumatī in a picture." The painter said: "Sire, if I may see her form before my eyes, I will then portray it, limb for limb." Hearing this he had Bhānumatī deckt out in splendor and showed her to the painter. When he beheld her and perceived that she was a padminī ['lotus-woman,' perfect woman; see page 85, line 4], he painted her portrait with the characteristic marks of the padminī. Now the marks of the padminī are these:

6. She is delicate as a lotus-bud, with the perfume of a full-blown blue-lotus; in her body, rich in the delights of love, is a divine fragrance; her eyes are like the eyes of a frightened gazelle, and crimson at the edges; her faultless pair of breasts surpass the beauty of bilva fruits.

7. (She is a padminī,) whosoever has a nose like a sesame blossom [for this comparison, cf. Boehtlingk's Indische Sprüche, No. 2559]; who constantly and devotedly pays honor to the brahmans, her elders, and the gods; who has the loveliness of a water-lily petal and the brilliancy of a cāmpeya flower; whose form, like the sheath of a full-blown lotus, is as a parasol to save from the heat of desire.

8. She is a padminī, who moves gently and gracefully, like a slender royal swan; whose waist is charming with the three folds (above the navel — a mark of beauty); whose voice is like a swan's; who is beautifully arrayed; who eats daintily, gracefully, and cleanly; who is jealous, and very bashful; a charmer clad in garments like brilliant flowers.

When he had portrayed her form adorned with these marks, he gave it into the king's hands. And when the king saw his beloved thus painted on canvas he was delighted, and rewarded the painter fittingly. After this the king's guru [tutor, chaplain, or religious preceptor] Çāradānandana saw the portrait of Bhānumatī as painted on the canvas, and said to the painter: "Painter, you have portrayed the whole likeness of Bhānumatī, but you have forgotten one thing." Said he: "Reverend sir, tell me what has been forgotten." And Çāradānandana said: "On her left hip there is a mole like a sesame-seed. That you have failed to portray." The king also heard the words of Çāradānandana, and wishing to inquire into their truth he lookt at her left hip when he was with her in secret, and there saw a mole like a sesame-seed. When he saw this the king reflected in his heart: "How is it that he has seen this mole of hers, which is in a secret place? Evidently he must have had intercourse with her; otherwise how could he have known this? Moreover, with women this is never to be doubted. Since:

> 9. They chat with one, they glance coquettishly at another, they think on a third in their hearts; for women's pleasure one man [suffices] not.
>
> 10. Fire never gets enough of wood-fagots, neither the sea of rivers, nor Death of all creatures, nor fair-eyed women of men.
>
> 11. If there be no privacy, no opportune time, and no man as suitor — only thus, Nārada, is the chastity of women conditioned.
>
> 12. The fool who fondly imagines 'This my loved one is devoted to me,' he shall be her minion and dance for her like a pet bird.
>
> 13. Whoever actively brings to realization the words of women, whether they be trivial or even if they be right serious, he is sure to be despised in the world.
>
> 14. A man who is in love [rakta; also means 'red'] is squeezed out by the women like red lac, and then violently thrown to the ground."

Thus reflecting he called his minister and told him the whole story. But the minister for the time being spoke in a manner conforming to the king's state of mind, and said: "O king, who knows the character of anyone's mind? it is quite possible that this may all be so." The king said: "Minister, if you are my friend, then put that Çāradānandana to death." The minister replied: "So be it." Then he took Çāradānandana and bound him in the presence of the people. At

this time Çāradānandana said: "Ah, very true is the popular saying that the king is a friend to no man. For:

15. Who is not puft up when he has attained wealth? What sensualist's disasters ever come to an end? Whose heart upon earth has not been trickt by women? Who, pray, is a friend to kings? Who is not subject to the power of time [or Death]? What beggar has ever attained eminence? What man has escaped without injury after falling into the snares of a rascal? And so:

16. Who has ever seen or heard of cleanliness in a crow, honor in a gambler, heroism in a eunuch, regard for truth in a drunkard, kindness in a serpent, cessation of lust in women, or friendship in kings?

Moreover, whoever is the victim of the king's anger, tho he be innocent, he is (regarded as) guilty. And thus it is said:

17. By the anger of the king an innocent man becomes guilty, a resourceful man helpless, a hero a coward, a long-lived man short-lived, and a man of noble birth an outcast."

Then as he was led by the minister to the place of execution he recited a certain verse:

18. "In the forest or in battle; in the midst of enemies or water or fire; on the vast deep or on the mountain-tops; asleep, or intoxicated, or in grave danger — men are ever protected by the good deeds they have performed before."

But the minister reflected in his mind: "Come now, whether this be true or false, why slay a brahman? This is a great wrong." So, unbeknown to the others, he took Çāradānandana to his own house, and put him in the cellar [? perhaps rather, in a cave]; and when he came back to the king he said: "O king, your command is fulfilled." And the king said: "Well done."

Metrical Recension of VI

Hear, O king. There was a city named Viçālā, where King Nanda ruled the land. Roseate with the flaming torch of his majesty, the heaven seemed to announce the dawn to mankind unseasonably. And by reason of his manifold riches gathered from various places far and near in his house, one was reminded of the wealth of Kubera, the god of wealth. So he protected the earth and walkt in the way of propriety. This king had a beloved consort named Bhānumatī. Devoted to the nectar-like elixir of her store of beauty, King Nanda scorned the Lotus-born, Lotus-seated [Brahmā]. Thinking "the gods to be sure gave you face and breast, half your body; this was not endowed with the powers of life," [text uncertain, sense obscure to me] the king gave her everything. Filled with a restful feeling by her talk, which was accompanied by amorous glances, he was unable to spend even a minute by himself, without Bhānumatī.

Whenever at any time the king, in spite of the restraining advice of his minister, entered with her into the judgment-hall, then, at such actions of the king, Bahuçruta was wont to say: "O lord, give careful heed to this advice, O wise one! You are a judge over men, well acquainted with religion and good policy, and there is no action found in you that is opposed to religion or good policy. Nevertheless this extremely improper thing is very much on my mind, namely that the queen sits with you even in the judgment-hall." "I wholly agree with what you say, wise sir; however, my great love for her makes such a fool of me. I cannot pass even a single moment without her. What plan can be devised, or how can I be made content?" When Bahuçruta heard these words of the king, spoken with such deep-seated affection, he spoke to his lord in words both pleasing and advantageous: "Sire, put the queen's beauteous form upon a canvas and feast your eyes upon it." Hearing the minister's words the king said to a painter: "Portray in a picture and show to me the excellent form of a padminī ['lotus-woman,' perfect woman; see page 85, line 4]." And the painter did as he was commanded by the king. [32]

Then when he saw the picture he said to the painter: "Go and ask my preceptor, who is skilled in the knowledge of marks and characteristics, whether this is the counterfeit of Bhānumatī's form or not." He told the king's command to the noble preceptor; and he, when he had viewed the picture, said to the painter: "This is the very form of Bhānumatī, there is no doubt; the marks and the members of a beautiful padminī-woman are all there just as they should be, but I see one omission. On her left hip there should be put a mark shaped like a sesame-seed; and that is not portrayed. All the rest is quite correct." So in accordance with the words of the teacher he thus portrayed the sesame-mark [tilaka], and showed it to the king, and reported what the preceptor had said. And when he had heard what the teacher said, from the lips of the painter, at a convenient season the king lookt and saw just what the guru had said. Then King Nanda, by reason of his suspicion of sin in his virtuous wife, believed also that blame attacht to the blameless Çāradānanda. His eyes were blinded with anger sprung from the heat of his grief, and without stopping to think he commanded Bahuçruta to commit brahman-murder. The far-famed minister replied courteously to the king: "Great men have the power of knowing everything, here, there, and everywhere; do not decide without consideration whether to believe this or something else. A man ought to use his judgment; judgment works for the better." But thus addrest the king said, his lips trembling (with passion): "If you wish to do me a kindness, have the villain killed." [57]

In accordance with the king's command Bahuçruta took the brahman Çāradānandana right out of his house, and bound him before the people. Then, full of misgivings, he reflected: "Where is this man's sinful action? If the preceptor is slain without cause, then the king's glory would melt away. At any rate, who can tell in any way as to the actions of this brahman, whether they are righteous or unrighteous? So why this groundless excitement on the part of the king? Therefore I will let the present moment pass and make examination; the truth may come out gradually, as to whether he is wicked or blameless." Thus reflecting in his mind he hid that brahman in a cave in the earth, and kept him there concealed. But to the king he reported: "As I was instructed, O prince, I have brought it straightway to fulfilment, carrying out your majesty's commands." Hearing this King Nanda was silent. And he continued to rule the earth, overthrowing his enemies.

The Brief Recension omits the story of the Jealous King, etc.

Jainistic Recension of VI [This, in mss. of JR, is XI, emboxt in Story 1

There was a city named Viçālā. In it lived a king named Nanda. He had a son named Vijayapāla, skilled in all the seventy-two arts; a minister named Bahuçruta, and a consort Bhānumatī. And this king was so enamored of the beauty of Bhānumatī that he gave no heed to his kingdom. When he went into the assembly-hall, Bhānumatī sat beside him. One time the minister said: " Sire,

> 1. If a king's physician, spiritual preceptor [guru], and minister always say pleasant things to him, he is speedily bereft of health, morals, and wealth.

Therefore I speak, tho what I have to say be not pleasant. O king, the queen's coming into the assembly is unseemly." Then the king said: " Minister, you say truly, but what am I to do? I cannot spend a single moment without her." The minister said: " Then cause Bhānumatī's likeness to be portrayed in a picture, and it shall be placed near you in the assembly." Then the king showed the queen's form to a painter, and he with the king's permission painted her form on a canvas, and gave it to the king. And the king gave it to his spiritual preceptor Çāradānandana, who was standing near him, for inspection. He, looking at the portrait, said: " The portrait is her portrait, but on her left thigh there is a mark-like-a-sesame-seed [tilaka], and this has not been depicted." Hearing this, a suspicion arose in the king's mind, to this effect: " How can he know? There must be a reason! " Then filled with anger the king said to the minister: " If you have my interests at heart, then put Çāradānandana quickly to death." But hearing this the minister reflected:

> 2. " What use were it to look for a serpent, black-colored from its mass of pigment, when it has dived beneath the waves of the Kālindī [the river Yamunā, Jumna], whose waters are dark with fragments of broken sapphires, were it not for the silvery jewels on the orb of the serpent's hood, that shine so bright? The very qualities by which the noble attain distinction also bring them to destruction."

Then the minister brought Çāradānandana to his own house, and reflected: " Who knows whether this is true or false? But it would mean the slaying of this eminent man, and would be a sin on the part of the king." Thus meditating he took counsel as follows:

> 3. " A wise man in performing any action, whether it be a virtuous or a wicked one, should carefully reflect on the results of it. The consequences of too hastily committed deeds torment the heart like a sharp-pointed weapon, even until death."

So he placed him in the cellar of his own house.

VII. Frame-story: Seventh Section

The jealous king and the ungrateful prince, Part 2

Southern Recension of VII

After this on one occasion the king's son went forth to the forest to hunt. Just as he was departing a bad omen occurred. Namely:

1. An unseasonable rain, an earthquake also; a hurricane, and likewise a falling meteor; evil omens such as these took place then, and in addition the voice of a friend, to restrain him.

At that time the minister's son, Buddhisāgara, said: "Jayapāla, do not go to hunt today; a serious evil omen has occurred." Then Jayapāla said: "Well, today we shall find the basis of this evil omen." Said he: "King's son, a wise man should not test the validity of an omen of misfortune. And it is said:

2. A wise man should not eat poison, nor play with serpents, nor revile the companies of ascetics, nor antagonize brahmans."

Thus he would have restrained him. But the king's son did not heed his words and went forth. And again as he went forth the other said: "Jayapāla, the time of your destruction is at hand, for such a perverse disposition would not otherwise have appeared in you. And thus it is said:

3. Never created, nor seen nor heard of by anyone, was a golden doe; nevertheless (Rāma) the son of Raghu was eager to catch one [for Sītā]. When the fated hour of destruction arrives, the mind goes counter to reason.

However, how can destruction come until one has tasted the fruits of deeds already performed? And thus it is said:

4. There is no righteousness in harlots, no permanence in riches, no intelligence in fools, no destruction of (the effect of) deeds."

Then the king's son went into the forest. And after he had killed many animals, seeing a spotted antelope he followed it and entered the great jungle. And when he lookt back, the whole company of his retinue was going along the road to the home city. And at that very time the spotted antelope disappeared. As he found himself alone, still mounted on his horse, he saw in front of him a beautiful lake. There he dismounted from his horse and tied the horse to a branch of a tree; and when he had drunk of the water he sat down in the shade of the tree. Then a very fierce tiger came up; and seeing the tiger the horse took to flight and came to the road to the city. But the king's son, his body all trembling with fear, seized hold of a branch and climbed into the tree. There he saw a bear which had climbed up first, and he was again terribly frightened. Then the bear said to him: "King's son, do not fear. Today you have come to me for refuge; therefore I will do you no harm. Trust in me, and do not be afraid of the tiger either." The king's son said: "O prince of bears, I was in great fear of danger and came to you for refuge; there-

fore there is great merit for you, in that you have protected a suppliant. And it is said:

> 5. All the ritual offerings, with complete princely fees (to the officiating priests), are not more than equal to the saving of the life of one living creature in fear of danger."

Thus the bear comforted the king's son. But the tiger came up under the tree. Then the sun set. At night when the king's son, being very weary, was going to sleep, the bear said: "King's son, sleep is coming upon you; you will fall out of the tree. So come up higher; sleep in my bosom." Thus addrest he went to sleep in the bear's bosom. Then the tiger said: "Bear, this village-dweller has again come to slay even us in the hunt. Seeing that he is an enemy, why do you harbor him in your bosom? For he is a man. And it is said:

> 6. What is for the interest of beasts is not for the interest of men; I speak not for the interest of tigers, apes, and serpents.

Tho he has been treated well by you, he will do you nothing but ill. Therefore throw him down; I will eat him and go away content, and do you also go to your own abode." Then the bear said: "Let him be whatsoever he will, but he has come to me for protection; I will not throw him down. To slay a suppliant is a great sin. And thus it is said:

> 7. Those who betray a trust and those who slay suppliants dwell in a terrible hell until the dissolution of the universe."

After this the king's son awoke. The bear said: "King's son, I will sleep a minute, do you keep guard carefully." "So be it," said he. Then the bear went to sleep beside the king's son. The tiger said: "King's son, do not trust this bear, for he is armed with claws. And thus it is said:

> 8. No trust may be put in rivers, in animals with claws or horns, in men carrying swords, in women, or in princes.

Moreover, you see he is inconstant of mind; therefore even his kindness is a thing to be feared.

> 9. One moment gracious, the next angry, and ungracious, moment by moment; even the kindness of those whose minds are capricious is a dangerous thing.

He is saving you from me because he wants to eat you himself. So do you rather throw down the bear; I will eat him and go away, and you too go to your own city." Hearing this the prince threw him down. But the bear as he fell from the tree caught on another, intervening branch. The king's son when he saw him was again greatly afraid.

Then the bear said: "O most base wretch, why are you afraid? You must yet taste the fruit of the store of deeds that you have laid up. Now then, you shall become mad [lit. 'a goblin'], and shall remain wandering about here, repeating the syllables sa, se, mi, rā."

Then the dawn came, and the tiger left that place; but the bear, having curst the king's son, went to his own abode. And the king's son wandered about in the forest repeating sa, se, mi, rā, being out of his mind. The king's son's horse came thence to the city without the king's son. And when the people saw the horse without his rider, they told the king that the horse had come back alone. Then the king called his minister and said: "O minister, when my son went forth to the forest to hunt there occurred a great omen of evil. Nevertheless he disregarded it and went forth. Its reliability has now been establisht; for the horse which he mounted has come back from the forest alone. Therefore we will go to the forest to look for him." Said he: "Sire, let us do so." So the king with his ministers and his court went out to the forest by the same road which he had taken. And he found his son in the middle of the forest, wandering about and saying sa, se, mi, rā, being out of his mind. And the king was plunged in a great ocean of grief. Then he took him and returned to his city, and summoned physicians skilled in amulets, charms, and drugs; but the youth was not restored by their treatment. At this time the king said to the minister: "O minister, if Çāradānandana were here at this time he would cure this boy in an instant. But him I have killed without cause. Furthermore, whatever action a man performs, he should consider it carefully first. If he do not so, it is the greatest cause of misfortunes. And it is said:

> 10. In haste one should not perform any act; ill-considered judgment is the greatest cause of misfortunes. For Fortune itself, desiring good qualities, chooses of its own accord him who acts with deliberation.

And so:

> 11. One should not act without consideration, but should do only what has been well considered; otherwise remorse follows action, as in the case of the brahman-woman and the ichneumon [a well-known Pañcatantra fable showing the danger of rashness].

However, at that time there was no one to stay me." The minister said: "What happened then is as it is; as a man's destiny is, just so his intellect develops. And it is said:

> 12. Just in accordance with destiny, even so, let it be known, are developt the intellect, the purpose, the concepts, and the companions of a man.

13. For that which is not to be, will not be; and that which is to be, will be, even without any effort. And that which is not destined to belong to a man is lost to him, tho he hold it in the palm of his hand."

The king said: "This has happened as a result of past deeds. Now I must make a great effort on behalf of this (my son)." The minister said: "How?" The king replied: "Have a proclamation made in the town, that half of the kingdom is granted to any man who shall cure the king's son." The minister, when he had caused this to be done, went to his own house and told the whole story to Çāradānandana. When he heard all this Çāradānandana said: "Minister, do you say to the king as follows: 'I have a certain young girl, who will find some means or other, if you will let her see him.'" Hearing this the minister spoke to the king as he was bidden. Then the king with his whole court came to the minister's house and sat down, and the king's son also sat down, saying sa, se, mi, rā. Hearing this Çāradānandana, who was stationed behind a curtain, spoke a verse [which in the Sanskrit begins with the syllable sa]:

14. "What cleverness is there in deceiving those who are relying on one's goodness? What sort of heroism, pray, pertains to one who slays those that sleep in his bosom?"

Hearing this verse the king's son left off one of the four syllables [namely, sa, with which this verse begins]. Again he spoke a verse, the second [which begins with se]:

15. "By going to the bridge over the ocean, where the Ganges flows into the sea, (the sin of) the murder of a brahman may be removed, but a traitor to a friend may not be freed (from sin)."

Hearing this verse he said mi, rā, and left off two syllables [sa and se]. Then he recited the third verse [which begins with mi]:

16. "A traitor to a friend, an ungrateful man, and one who betrays a trust, these three go to hell for as long as the sun and the moon shall last."

Then he spoke only one syllable [namely, rā]. Straightway he recited the fourth verse [which begins with rā]:

17. "O king, if you desire your son's welfare, give gifts to the brahmans; the brahmans are the highest of the castes."

When Çāradānandana had spoken thus the king's son became whole and in his right mind. Then he told his father the story of the bear. Hearing this the king said to Çāradānandana:

18. "You dwell in the town, fair maiden, and surely do not go

into the forest; how is it that you know the conversation of bear, tiger, and man ? "

Then from behind the curtain Çāradānandana said:

19. "By the grace of the Priest of the Gods [Bṛhaspati], Çāradā [= Sarasvatī, goddess of wisdom] dwells in my tongue; therefore I understand, even as (I knew) the mark of Bhānumatī!"

When the king heard these words, in amazement he drew back the curtain and saw Çāradānandana face to face. And the king and all the others made obeisance to him. Then the minister told the whole story of what he had done. Thereupon the king said to Bahuçruta the minister: "Minister, by association with you I have escaped from both disgrace and misfortune. Therefore a man should cultivate acquaintance with the noble; he will obtain thereby both these advantages. For:

20. Intercourse with the noble averts both present distress and that which threatens in the future, even as the water of the Ganges which one drinks destroys (present) thirst and (averts impending) misfortune.

Moreover, thru you also my son has been saved from great trouble. A king should collect about him such excellent and highborn men as you, sir. And it is said:

21. A king who gets a hold upon a not-ignoble [nākulīna = na akulīna] (minister), as (does a snake-charmer) upon a snake hidden in an ant-hill [nāku-līna: a pun], — that king is praised, like an expert snake-charmer."

Thus the king praised his minister with many and various eulogies, and, presenting him with garments and so on, continued his reign.

Metrical Recension of VII

Once this king's son Vijayapālaka, who was a gambler, a libertine, and an evil youth, went forth to hunt. Then a black crow, sitting on a dry branch, cried out harshly; a man anointed with oil met him face to face; there was seen before him a washerman carrying dirty clothes, and a cow who was deprived of her calf, bellowing loudly; a black snake ran before him, and a naked young girl, and without any (apparent) cause there were flying branches broken off from a tree that fell round about, and a disc thrown down by the hand of the Disc-bearer [Viṣṇu]. These evil omens and many others occurred. Then some of those who were present tried gently to prevent the hunt. But the king's son said to them: "We shall see what result will come from the evil omens. You have failed in your purpose of keeping me from the pleasures of the hunt." Then those well-wishers of the king's son spoke again in fitting words: "A wise man should not eat poison, nor play with serpents, nor disregard omens, nor antagonize brahmans." But tho they would thus prudently have restrained him, in his madness he went forth to hunt, and roamed far and wide over the forests with his company of hunters. Making the regions resound with the trumpet-

ings of elephants and the roar of lions, he plied with arrows all the deer and the other animals. In places the countryside was blockt with ropes, in others the water was defiled, in others fires were kindled, in others the earth was dug up (in making pitfalls); in others the host of runners advanst thru the woods with drawn bows (driving the beasts to slaughter). Thus he courst about bringing destruction to the animals by various devices. [25]

At this same time there came forth out of the mud a very swift boar, large as a mighty boulder, confusing the hunters by his impetuous rush; and when he entered into a mountain thicket, the prince, mounting on his horse, quickly followed after to kill him. In one part of the wood, which was soured [spoiled, disagreeable? amle] from the noonday heat, was the retinue, lost from the road; and in another part wandered the king's son, led astray by the boar. Then, heated by the scorching fury of the summer sun, overcome with thirst and weary, he came in sight of a lake. There, dismounting from his horse, he drank of the water (till it filled him) up to the neck, and tying his horse there he rested by himself under a tree. [35]

At that very moment a tiger of fearful aspect became visible just as he slowly emerged from the midst of the thicket. The horse waved his tail and stampt the ground with his hoofs in fright, and tore off the rope of his bridle, and so fled. But the youth, eager to save his life, climbed up in the great tree. The tiger however quickly ran up, smelling the human odor. In the top branch of that tree sat a bear, while at its base was the great tiger; and at the top of the trunk sat the youth, not daring to go either up or down, nor yet to stay where he was; sunk in an ocean of misfortune, because he was a man lost to virtue. Then the bear spoke to him with a human voice: "King's son, fear not, for I will be your protector; know that, tho an animal, I am one that adheres to the path of righteousness." Hearing this the king's son put away his fear. And the bear made room for him to climb up the trunk of the tree, and said "Come hither," and gave the king's son a seat by himself. Then the tiger remained at the base of the tree, eagerly hoping for his flesh. And after the sun set behind the crest of the sunset-mountain, darkness came on. Then in the middle of the night the bear said to the youth, who was overcome with sleep: "Drowsiness oppresses you; you will surely fall asleep, king's son. The tiger is standing below there, so you may sleep in my bosom." In accordance with these his words, so kind and friendly, straightway the prince laid his head on the bear's bosom, and gave himself up to slumber. Thereupon the tiger said to the bear, making friendship with him: "You and I are friends, for we are both ever roamers of the forest. Know that I am friendly disposed to you; and thrown down this man. He will furnish food for both of us, in great abundance. There is no trusting a man, especially a son of a king." Hearing these words of the tiger, the bear replied to him: "Let him be what he may, I have no concern in that. Since in his distress, frightened by you, he has betaken himself to me, and since I told him 'King's son, do not be afraid,' therefore I have no mind to destroy one who has come to me for refuge." [68]

Then when the king's son awoke from sleep, the bear said to him: "I will sleep a moment, and meantime do you keep watch, O youth." So speaking the bear went to sleep by his side. Then the tiger, with a show of friendliness, said: "O king's son, be prudent and do not put trust in this beast who is armed with sharp claws, especially since he is a flesh-eater. Remember that it has been said of old: 'One should not trust a wicked person, nor a creature armed with horns, claws, or tusks;' and by

all means act for your own interest. It is only thru fear of me that he is embracing virtue, and as soon as I have gone away, then he will kill you. The mind of every living creature is unstable by its very nature; not even a god can control (his mind); how then such a one (as the bear) ? Now think over all this; throw down the bear; he will be food for me, and you shall go away in peace." Thus Vijayapāla was made uneasy by the tiger's words. And thinking the bear asleep, the foolish youth threw him down. But he, just as he fell, caught hold of a branch of the tree. For one whose character is righteous is never destroyed by any means. [86]

Seeing him, the king's son was greatly confounded and afraid; but the bear spoke to him as before, and again reassured him. "Whatever acts anyone performs in this world, whether they be good or evil, of them he reaps the fruit; therefore you shall surely receive your deserts. But I shall not do any harm to you in return (for this injury)." As the bear spoke these words the dawn was just breaking. The tiger went away into a mountain thicket, having failed of his purpose; the bear and the king's son together came down from the tree. Then the roamer of the forest curst the wretched evil-doer, saying: "Roam about like a goblin [that is, insane], muttering sa, se, mi, rā. And when some one shall thus [in verses beginning with these syllables] tell your experiences, then only, evil youth, shall you be free of the curse." Thus cursing him the animal thereupon went to his mountain cave; and the prince roamed about like a goblin, crying sa, se, mi, rā. [100]

Now when the citizens saw the horse of the king's son returning home with empty saddle, they suspected evil (and said): "Yesterday, when the king's son wanted to go hunting, evil omens occurred. Now that has certainly shown its results; the horse has come back alone, without the lad. We will go to the forest and search thoroly for the young man." Thus reflecting, the mighty King Nanda, accompanied by his host (of followers), quickly went forth to search for his son. They penetrated the jungle, and found the lad roaming about mad; and the warriors brought him to the city. To free his son from his madness the king undertook the performance of divine services, and the employment of amulets, charms, and drugs; but do what he might, the madness of his son remained as before. Knowing no further expedient for the case, the king said in despair: "Who pray except Çāradānandana would be able to know and apply the remedy in such cases ? And without any cause, in my folly, I have done harm to such a man. There was not a single person at that time to avert my anger." Then Bahuçruta the minister said to the king: "Lord, such was destiny at that time, by the power of fate. By some means or other, sire, even if by giving everything to some one, we shall accomplish the desired result." So speaking he caused it to be publisht thruout the whole land, and had put up a sign on high in the palace: "Hear this true proclamation! Whoever will make the king's son whole, to him I will give half the kingdom." [126]

Bahuçruta told all this to Çāradānandana also, and the noble brahman made reply to him: "Tell this King Nanda that there is a seven-year-old daughter of Çāradānandana, and she will accomplish what he desires." Thus addrest he told all that to the king, who came quickly to see the girl, accompanied by Bahuçruta. Now in the same cave in the earth where Çāradānandana was, there was arranged a contrivance to keep him from the sight of the eyes. And when the king was seated there, the mad prince also sat down in Çāradānandana's presence, muttering sa, se, mi, rā. Then Çāradānandana, concealed behind the curtain, spoke four verses, to free him from his

madness: "What cleverness is there in deceiving those who are relying on one's goodness? What heroism, pray, is there in the slaying of those that sleep in one's bosom?" [On this and the three following aphorisms, compare the SR versions, above.] [140]

When he heard these words, the lad dropt one syllable, and sat constantly repeating the three syllables se, mi, rā. And in delight at this the king's followers said: "It is a miracle!" And again that best of brahmans recited the second verse: "After beholding the bridge over the ocean, at the turning of the tip of the (rain-)bow, a brahman-murderer is releast from his sins; but a traitor to a friend is not releast."

Hearing the second verse, Vijayapālaka dropt the second syllable, and sat muttering mi, rā, mi, rā. And the king's attendants cried: "A great marvel is this!" Again he recited a verse, full of excellent meaning: "A traitor to a friend, an ungrateful man, a thief, and one who violates the bed of his guru, these four go to hell for as long as the sun and the moon shall last." [152]

And the youth kept saying only the single syllable rā, rā, rā. Then again the brahman clearly pronounst a stanza: "O king, if you desire the welfare of this your son, give gifts to the brahmans; for this is the way to avert evil."

And when Vijayapālaka heard these (four) stanzas he became whole, and told his father all the things that had happened in the forest. Then the king shook his head and lookt again and again at the front of that curtain; and in amazement quickly he went up to it, and said, with his eyes opened wide in astonishment: "How do you, fair maiden, being a dweller in the town, know what past between the bear, the tiger, and the man in the forest?" And again there came a voice from behind the curtain: "Give ear attentively, O king. Nothing anywhere is unknown to me. By the favor of the Lord of the Gods, the goddess of Speech [= Sarasvatī] is subject to my will; therefore everything is known to me, like the mole of Bhānumatī." As soon as he heard this, in great excitement King Nanda quickly threw aside the curtain and beheld Çāradānanda; and he was greatly rejoist. Then the king said to his minister in the presence of the people: "Bahuçruta, I have not a single benefactor like your honor. Solely by your excellent wit the murder of a brahman has been averted from me, and my son, skilled in the business of governing the kingdom, has been made whole. No recompense is to be found equal to this gift of (my son's) life. From now on I shall be able to conquer the three worlds with your aid." And honoring both his teacher Çāradānanda and his minister Bahuçruta, King Nanda ruled the world under their guidance.

THE BRIEF RECENSION omits the story of the Jealous King, etc.

JAINISTIC RECENSION OF VII [This, in mss. of JR, is XII, emboxt in Story 1

On another occasion the king's son Vijayapāla went to the forest to hunt, altho evil omens forbade it. Then pursuing a boar he strayed into some part of the jungle. Then, being tormented with thirst, and coming upon a certain pool, he drank of the water, and sat down, weary, under a tree that stood on the bank of the pool. At that time a tiger came that way, and the boy climbed up into the tree. Then an ape which was sitting up in the tree, and in which the divinity that dwelt in the tree resided, spoke to him with a human voice: "King's son, be not afraid, come up higher." Then the youth went up higher. And the evening came on. And at night,

perceiving that the lad was sleepy, the ape said: "The tiger is below; sleep in my bosom." Then when the lad was sleeping trustfully the tiger said: "Ho, ape! put no trust in a man; let go of him, and he will furnish food for you and for me." Then the ape said: "I will not violate a trust." So the tiger said no more. After a time the ape slept in the lad's bosom. Again the tiger said: "King's son, what trust can be put in an ape? For:

1. No trust may be put in rivers, in animals with claws or horns, in men carrying swords, in women, or in princes.

2. One moment angry, the next gracious — angry and pleased again moment by moment — even the kindness of those whose minds are capricious is a dangerous thing.

Therefore let go of him; he will be food for me, and you will be relieved of danger." Then in his confusion of mind the boy let the ape fall. But he caught on a branch midway in his fall. Seeing this the boy was ashamed. Then the ape said: "Youth, do not fear me; you yourself see what a deed you have done."

Meantime the dawn broke and the tiger went away. Then, to make the matter known to mankind, the ape in which that divinity had its seat caused the boy to repeat the sounds vi, se, mi, rā, and said: "Come down and go your own way." Then the youth, becoming mad as soon as the sounds vi, se, mi, rā were spoken, wandered about in the forest repeating those same sounds.

Now the young man's horse, terrified with fear of the tiger, ran from that place to the city. When he saw it the king, seeking the cause for his son's failure to return, went with his retinue into the forest to look for him. There he found the youth out of his mind, muttering the sounds vi, se, mi, rā, and took him to his city. Then when he found that his son was not restored by the use of all manner of amulets, charms, herbs, and other remedies, the king said: "If Çāradānandana were here now, what would I need to trouble about my son? But I myself have killed him." Thereupon the minister said: "O king, why grieve over what has once taken place? But let a proclamation by drum be made in the city, that whosoever makes the king's son whole, to him the king will give the half of his kingdom." Then the king caused the proclamation to be made in the city. This circumstance the minister told to Çāradānandana, who was staying in his cellar. But he said: "Go you and tell the king as follows: 'I have a certain seven-year-old girl, and if she is given a sight of the youth, she will find a means somehow or other.'" Then the minister told this to the king. And the king straightway took his son and went to his house. Then the king with his son and his attendants too sat down near a curtain which had been previously hung there. Then Çāradānandana, who had gone in behind the curtain, recited a verse [which in this version begins with vi, not sa; cf. SR and MR above]:

3. "What cleverness is there in deceiving those who put their trust in one? What sort of heroism, pray, pertains to one who slays those that sleep in his bosom?"

Then when he heard that verse the lad dropt the first syllable and kept saying se, mi, rā. Then next he recited the second verse:

4. "By going to the bridge over the ocean, where the Ganges flows into the sea, a brahman-murderer is releast from his sins, but a traitor to a friend is not releast."

When he heard this the prince kept repeating the two syllables mi, rā. Again he recited the third verse:

5. "A traitor to a friend, an ungrateful man, a thief, and one who betrays a trust, these four go to hell for as long as the sun and the moon shall last."

Again after hearing this the boy continued to say the one syllable rā. Once more (Çāradānandana) recited the fourth verse:

6. "O king, if you desire the welfare of the prince, give gifts to worthy persons. A householder is purified by gifts."

Then when the boy had heard the four stanzas he became whole, and told the story of the forest, the tiger, and the ape. And all were amazed at it. Then the king said:

7. "Maiden, you dwell in the town; how is it, pray, that you know the forest-adventures of ape, tiger, and man, O damsel?"

Then, still screened by the curtain, he said:

8. "By the grace of the Preceptor of the Gods [Bṛhaspati], Sarasvatī [goddess of wisdom] dwells on the tip of my tongue; therefore I know, O king, even as (I knew) the mole of Bhānumatī!"

By this verse a sufficient intimation was given to the king. Then he drew back the curtain and did reverence to Çāradānandana, and in great joy commended the minister, saying: "Blessings on you, who have saved me from brahman-murder, and saved the life of my son."

VIII. Frame-story: Eighth Section

Bhoja's first attempt to mount the throne

SOUTHERN RECENSION OF VIII

When the minister had told this tale to King Bhoja he said again: "O king, whatsoever king hearkens to the voice of his minister enjoys long life and prosperity." Then King Bhoja commended his minister, and presented him with garments and ornaments and other gifts. And taking that throne within the city, he caused to be erected there a hall with a thousand columns. And he had the throne set up in that hall, in an auspicious hour and at an auspicious moment. After this he was consecrated by the priests, who first recited a charm, using water from sacred pilgrimage-places together with divine herbs. His wives performed the lustration-ceremony [nīrājana] before him; many brahmans paid homage to him; bards sang his praises. Then he awarded gifts and honors to all the four castes, and gave all manner of largess to the poor, the blind, the deaf, the lame, the deformed, and so on. But when, distinguisht by the parasol and the chowrie (as emblems of royalty), the king put his glorious foot upon the head of one of the statues, the statue spoke to him with a human voice, and said: "O king, if you possess heroism, magnanimity, bravery, nobility,

and other virtues in like manner as *he*, then mount upon this throne." The king said: "O statue, in me too are found all the magnanimity and other virtues of which you speak; what one is lacking? I too grant to all suppliants what is suitable to each occasion." The statue said: "O king, this very thing is unseemly in you, that with your own lips you boast of what you yourself have given. He who makes much of his own virtues or other men's faults is nothing but a base man; but an upright man speaks not thus. And it is said:

1. It is a base man in this world who can proclaim the faults of others as if they were virtues in himself. Of his own virtues or others' faults truly a good man cannot speak. And again:
2. Nine things must never be revealed: age, wealth, a hole in the house-wall, a charm, a medicament, and sexual intercourse; also a gift, an honor, and a disgrace.

Therefore one must not himself praise his own virtues, nor revile others." When he heard the words of the statue, King Bhoja in amazement said to her: "You have spoken truly. One who praises his own virtues is nothing but a fool. It was certainly unseemly for me to boast of my own virtues. Do you tell of the magnanimity of him whose this throne was."

Metrical Recension of VIII

"Therefore whatever king possesses an excellent minister, if he heeds the minister's words, his kingdom shall thrive." Hearing this entertaining tale from the lips of his minister, King Bhoja was pleased; and he went to the city of Dhārā, taking the throne with him.

Here ends [in the manuscripts] the sixth section, called the Story of Nanda

Then in a palace surrounded by a thousand columns King Bhoja set up that wondrous throne, in a bejeweled hall. And the king quickly brought thither all the auspicious things which are declared to be fitting for the consecration of kings: yellow orpiment, and turmeric, and white mustard, and sandalwood; dūrvā flowers and shoots, and other auspicious objects. He caused the earth with all its seven continents to be portrayed on a tiger's skin, and in front of it placed a parasol, white-gleaming as the moon. Two fair jeweled staves he set up, and two shining chowries; and various swords and other sorts of weapons at the sides. The brahmans skilled in the four Vedas assembled from all around, and the bards and panegyrists, verst in genealogy, to the great festival; and auspicious lamps to perform the lustration-rite [nīrājana] for Bhoja were placed in golden vessels held in the hands of his son-blest wives. Various instruments of music were sounded countless times; the citizens all deckt themselves out then for Bhoja's great festival; and soothsayers, knowing the three books [of the Jyotiḥçāstra, an astrological authority], came to fix the proper moment. And King Bhoja straightway had himself anointed and bathed, put on pure and

shining garments, took a beautiful sword in his hand, and paid reverence to his household gods. And at the moment prescribed by the soothsayers, touching auspicious objects, the earth-lord came forward to mount the throne. Then first putting down his foot upon the head of (one of) the statues that were fixt on all sides of the throne, which faced in all directions, he would have mounted it. But just as Bhoja, noblest of kings, thus attempted to mount upon it, at the moment when he set his foot down, the statue spoke unto him: "King Bhoja, if *such* great magnanimity is found in you, then you are worthy to mount upon this throne; not otherwise." Then said he to her: "What is the sign of magnanimity? I, when something merely pleases me, am wont to give away as much as a lac and a quarter [= 125,000]." Again the statue said to the king, smiling: "This in the first place is a fault in you, that you boast of your own gifts. Hard to find in the world is the man whose heart is truly magnanimous, whose lips are unable to praise the gifts and the prowess he has himself accomplisht. But the man who brags is counted the lowest of all. Thus have the ancients spoken, extracting the entire essence of all the textbooks of conduct for the benefit of mankind: 'Nine things the prudent should not reveal: age, wealth, a hole in the house-wall, a secret, a charm, a medicament, a gift, an honor, and a disgrace.' Therefore a wise man must never speak of these things; by the mere mention of them a man is cheapened. Other people will declare it, whosoever has virtues, or faults; thus one shall know the fruits of each man, whether he be virtuous or the opposite." Again the king askt the statue thus: "Tell me who he was, to whom this throne belonged, and what was the nature of his magnanimity?"

Brief Recension of VIII [This, in the mss., immediately follows BR V

When he had heard these words of the minister, the king was much gratified. And he took the throne and entered the city. Then he fitted up a marvelous hall of a thousand columns, and set the throne up in it. Then, determining an auspicious moment for mounting the throne, he caused to be collected all the materials for the royal consecration. He had dūrvā-grass and sandalwood and yellow orpiment and other auspicious objects brought together, and various kinds of fruits; he had the earth with its seven continents depicted on a tiger's skin, and set up beside it a sword, a parasol, and chowries. Brahmans skilled in the Veda and bards verst in genealogy were summoned, and mirth-making instruments of music were made ready. His virtuous wives, devoted to their spouse and fertile in sons, drew near holding flaming auspicious lamps (for the nīrājana, lustration-ceremony) in their hands. Then a soothsayer said: "O king, the moment is slipping away; make haste!" When the king heard this he moved forward to ascend the throne. As he was mounting the throne, there came a voice from one of the statues: "O king, you must not mount upon this throne. He who has magnanimity like Vikramārka's may mount upon it." The king said:

1. "When something merely pleases me I give away a lac of money, and not a bit less. I am generous; what man is more generous than I?

When I am pleased, I give away a lac and not a bit less. Tell me; who else is more magnanimous than I?" Then the statue said:

2. "Ignoble is this magnanimity of yours, since your majesty speaks of it yourself; who is there found so supremely blameworthy as you?

O king, he who, with his own lips, tells of his own gifts, is blameworthy. Therefore

if you boast that you are generous, and keep talking of your gifts, then you are certainly not worthy of praise." Then the king said: "Tell me, of what sort was Vikramārka's magnanimity?"

JAINISTIC RECENSION OF VIII [This, in mss. of JR, is III

When he had brought (the throne) to the city of Dhārā, it was placed in a royal hall, which was furnisht with the beauty of a thousand columns. Then in an auspicious moment he caused to be prepared all the paraphernalia of the royal consecration: water from various places of pilgrimage, the hundred and eight herbs, and many auspicious substances such as coagulated milk, dūrvā-grass, sandalwood, yellow orpiment, mustard, and turmeric; the fruits of many perennial trees bearing milky juices; the parasol, chowrie, sword, and other emblems of royalty; and auspicious lamps [for the nīrājana] held in the hands of his chaste wives, fertile in sons. And he caused the earth with its seven continents to be depicted on a tiger's skin. Then surrounded by his retinue of ministers, grand viziers, vassals, generals, and hosts of bards, and so on, the noble Bhoja himself, at an auspicious moment, was mounting the throne, when the first of the statues found on the throne spoke to him by divine dispensation with a human voice, and said: "O king, he who has magnanimity worthy of this throne, let him mount upon it, but no other, common, person." The minute they heard this the king's retinue were (as if) turned into painted statues [°citraputrikāyita°] adorned with pictures [°sacitra°]. But the noble Bhoja said:

1. "When something merely pleases me, O statue, I give away a lac and not a bit less; is there any one, is there any one else I say, generous in comparison with me?"

Again the statue said:

2. "Ignoble is this magnanimity of yours, since your majesty speaks of it yourself; who else is found so blameworthy as you?

3. As a rule even a base man may become virtuous thru praising the virtues of others; but even Indra is debased by the praise of his own superiorities."

Hearing this the noble Bhoja was filled with shame, amazement, and fear, and said: "Fair one, whose was this throne, and what was his magnanimity?" Then the statue said: "O king, listen. Now first the origin of the throne. Namely:

[*This is followed in JR by Section IV, which is II of the other recensions, given at page 12, above.*]

[*Here ends the Frame-story.*]

[*For the titles and places of the Sections added by the Jain Recension, see above, pages xi and xii.*]

[*The Stories of the Thirty-two Statuettes now follow.*]

1. Story of the First Statuette

Vikrama's rule for giving in alms

Southern Recension of 1

The statue said: "O king, this is Vikramārka's throne. And he, when his favor was won, was wont to give a crore [10,000,000] of pieces of gold to beggars.

1. At a look (from the king, a beggar) received a thousand pieces of money; at a word spoken, ten thousand; at a smile, a hundred thousand; and if his favor was won, the king gave a crore.

If such magnanimity is found in you, then mount upon this throne."

Here ends the first story in Vikramārka's Adventures, or the Story of the Throne

Metrical Recension of 1

Then she told to King Bhoja the whole story: "This was formerly Vikramārka's throne. Your majesty gives a lac and a quarter to a suppliant only when your favor is won. Now hear then the natural magnanimity (needing no stimulation) of Vikramāditya. 'Merely at sight (of a beggar) I give a thousand pieces of gold; upon speaking (to one), ten thousand; if I smile, a lac [100,000]; and if my favor is won, a crore. Fulfil these instructions!' Having been once commanded thus, the governor of the treasury thereafter carried out all this plan, observing the prescription for each occasion.

I have described to you the magnanimity of the emperor Vikramārka. If you are capable of such actions, then mount upon this throne."

Filled with amazement upon hearing these words of the statue, and observing that the auspicious moment was past, the king stopt still.

Here ends the first story in the Thirty-two Tales of the Throne

Brief Recension of 1

The statue said:

1. "'To any beggar who is seen by him, the king will give a thousand niṣkas [a gold coin]; if he speaks with one, ten thousand; furthermore, to one at whose words he smiles, a lac [100,000]; but to one who wins his favor he will give a crore.' Thus King Vikrama once gave permanent instructions for all time to his treasurer.

O king, if there is such magnanimity in you, then you may ascend (the throne)."

Here ends the first story in the Thirty-two Tales of the Throne

Jainistic Recension of 1

Now then, O king, hear first something of the natural magnanimity of this king.

In olden time the noble Vikrama was emperor in Avantī-city. Once upon a time a certain man of wretched appearance came into his assembly-hall and stood before

him, and said nothing at all. And seeing him standing thus, the king reflected as follows:

1. "A halting gait, timid voice, sweat all over his body, and excessive fright; all the signs that denote (approaching) death are visible in a beggar."

Then the king had a thousand dīnāras [= niṣka, a gold coin] given to him. And since even then he did not go, the king urged him to speak: "Sir, why do you not speak?" And he said: "O king,

2. Shame blocks me; my misfortune says 'beg, wretch! beg!'; but the door of my pride shuts on me, and the word 'give' comes not forth."

When he said this the king had ten thousand dīnāras given to him. Then again he askt him: "Tell me something marvelous." And he said: "Sire,

3. The poets say that the Fame of others is not genuine [or, punningly, as of a woman, 'not virtuous'], altho She does not leave the inside of their houses; but your Fame, altho She roams about at will in the three worlds, they nevertheless declare is genuine [virtuous]."

Then the king, delighted, had a lac [100,000] of dīnāras given to him. Then again the beggar said:

4. "The kings who rule their kingdoms collecting to their sides noble men, shall not come to disaster first, last, or meantime.

O king, in this connexion listen to the story of the minister Bahuçruta. Namely:

[*Here JR inserts the story of the Jealous King and the Ungrateful Prince, Sections XI and XII, transferred by us to p. 38 and p. 46. Then Story 1 continues:*]

When he had heard this story, the noble Vikrama again had a crore of dīnāras given to him. And in his great delight he straightway gave this command to his treasurer, so that no question might need to be askt thereafter in such a case:

5. "To any beggar who is seen by me, Sir, give a thousand niṣkas [= dīnāras]; if I speak with one, ten thousand; to one at whose words I smile, at once a lac; but to one who wins my favor, a crore, depending on my command, on all occasions, O treasurer!" Thus King Vikrama establisht a fixt rule of generosity.

I have now told you of the native magnanimity of the noble King Vikrama. If such magnanimity is found in you, then mount upon this throne.

Here ends the first story in the Thirty-two Tales of the Throne

2. Story of the Second Statuette

The brahman's unsuccessful sacrifice

Southern Recension of 2

When King Bhoja again approacht to mount the throne, another statue said: "O king, if the magnanimity of Vikrama is found in you, then mount upon this throne." King Bhoja said: "O statue, tell me a tale of this Vikrama's magnanimity." She said: "Hear, O king.

Once when Vikramāditya was king he called his spies and said: "Messengers, do you, good sirs, travel about the earth, and wherever

in the world you observe any strange thing or any unusually distinguisht place of pilgrimage, report it to me, and I will go thither." Now after the lapse of some time, once a certain messenger came back from his wanderings in foreign parts and said to the king: "O king, in a penance-grove near Mount Citrakūṭa there is a beautiful shrine. From the top of the mountain in that place flows a pure stream of water. If one bathes there, then he is freed from all his crimes, however great. But if ever a great criminal bathes there, the water flows off from his body exceeding black. Whoever bathes there becomes a righteous man. Moreover a certain brahman has been making offerings there in a great sacrificial fireplace, for no one knows how many years. Every day ashes are taken out of the fireplace (and heapt up) mountain-high. And this brahman does not speak with any one. This very remarkable place I have seen."

Hearing this the king, with the messenger as his sole companion, went to that place, and was overjoyed, and said: "Ah, this is a very pure spot; the World-mother dwells here in person. Upon seeing this place, my mind becomes perfectly pure." So saying, he performed a bath in air (instead of) water, and made obeisance to the deity. Then going to where the brahman was sacrificing, he said to the brahman: "How many years have past by, O brahman, since you began to make sacrifices?" The brahman said: "When the circle of the Seven Seers [the Great Bear] was in the first section of the lunar mansion Revatī, then I began to sacrifice. Now it is in the lunar mansion Açvinī; it is a hundred years that I have been sacrificing. And yet the goddess has not become appeased." Hearing this the king worshipt the goddess, and himself cast an offering into the fireplace; but even then the goddess was not propitiated. Thereupon the king thought "I will make an offering with my own noble head," and put his sword to his throat. But at that moment the goddess checkt his sword midway and said: "O king, I am appeased, choose a wish." The king said: "This brahman has been offering sacrifice for a long time; why are you not propitiated towards him, and why are you so quickly propitiated towards me?" The goddess said: "O king, he makes sacrifice indeed, but there is no soundness in his heart; therefore I am not propitiated. And it is said:

1. Prayer which is offered with the finger-tips, with the fingers crost, or with thoughts wandering, these three kinds shall be without effect.

And so:

2. Not in a stick of wood is God to be found, nor in a stone, nor

in a piece of earthenware. For God is found in the heart; therefore the heart is the main thing.

Moreover:

3. With regard to a charm, a place of pilgrimage, a brahman, a god, a soothsayer, a remedy, and a preceptor, the success (derived from them) shall be according to one's faith (in them)."

The king said: "O goddess, if you are propitiated towards me, then fulfil the desire of this brahman." The goddess said: "O king, your majesty is a benefactor of others, like a mighty tree; you endure hardships with your own person, but avert toil from others. And it is said:

4. Great trees make shade for others, but stand themselves in the heat of the sun; they bear fruit also for others, not for their own profit.

And so:

5. For the benefit of others flow the rivers; for the benefit of others cows give milk; for the benefit of others trees bear fruit; for the benefit of others noble men use their powers."

Thus praising the king she gave the brahman his wish. Thereupon the king went to his own city.

Having told this tale the statue said to King Bhoja: "O king, if such magnanimity is found in you, then mount upon this throne."

Here ends the second story

METRICAL RECENSION OF 2

When the full time had arrived, as King Bhoja again approacht to mount the throne, the second statue said to him: "If you have heroism and magnanimity like Vikramāditya's, then, O king, you may mount this throne." "Of what sort were the heroism and magnanimity of King Vikramāditya? Tell me." Thus askt she related (this tale) to the king in the presence of his court. [6]

Protecting all his subjects, King Vikramāditya alone held sway over the united earth, girt about by the jewel-mine Ocean. Desirous of hearing tales of things encountered in travel, he made it his habit to learn everything from his spies, sparing himself no toil. Once a certain spy came back and reported to the king all about his wanderings and what he had seen in them. "Sire, at Mount Citrakūṭa there is a great shrine, and a penance-grove with many far-famed trees. And there is a great temple, fashioned of very precious stones of Mount Meru; raised on high it shines like Bhavānī. Upon the top of that mountain there is a stream of water from the Heavenly River, by which the virtues and sins of those who bathe in it may be known. A drop (of this water) flows white as milk on the body of one who is free from sin; but if an evil man bathes in it, then the water on him is like lamp-black. There a certain brahman is even today constantly making offerings; and I know not for how long a time past, nor the reason for it. From his sacrificial fireplace there has been cast forth an enormous pile of ashes, which stands there like a monstrous mountain with lofty peak.

Because of his (vow of) silence he will not speak with any one. Such a pilgrimage-place have I seen, Sire, at that mountain." [26]

Then the king said to him: "I am anxious to see it. Do you go before, and we two will go to where that noble brahman is." So with only that spy as companion the king came quickly to that mountain, which was great in asceticism thru perfection of ascetic virtue. And he saw there the shrine, adorned with a great temple, and provided with an encircling wall with four entrances. Thereupon the state of his soul became pure there. This place of pilgrimage would purify the heart even of a wicked man, how much more such a man (as Vikrama)! And when he had bathed in the virtuous water of the river, which the spy showed him, and had paid honors to the great deity, he went to see the brahman. And finding him in a sacrificial house, offering bilva-fruits together with honey in the fire, Vikramāditya askt him: "Reverend sir, how many years have past since your worship has been sacrificing here? Tell me all." Thus spoke the king to the brahman. (He replied:) "Hear, noble sir. A hundred years have past since I have been persisting in staying here, making these sacrifices constantly and laboriously. My resolution not to give up offering until I behold the full fruit of my endeavor, has been in vain; the goddess is not propitiated." [44]

Hearing this the king, having concentrated himself, offered a bilva-fruit himself, together with honey, in the kindled fire of sacrifice. Then, perceiving that the goddess was still not propitiated, the king resolved that he must cut off his head and offer it. But when he put his sword to his throat and started to cut off his head, the goddess checkt him by the hand and said: "Choose an excellent boon for yourself; do yourself no harm, my son. I am a granter of wishes; I have come to give you your desire, no matter how hard to attain." Thus commanded by her, the king courteously said: "O goddess, why are you not gracious towards this brahman, who has been painfully sacrificing for so long a time to propitiate you, and why (are you gracious) towards me at once, as soon as you catch sight of me? Tell me the reason." Thus askt by the king, the goddess explained to him truthfully: "O possessor of the heroic energy of virtue, hear the reason. There is no single devotion to me in his heart, even tho he is sacrificing. Therefore he achieves no successful fruition. This is said in regard to prayers: 'Prayer which is offered with the finger-tips, with the fingers crost, and with the thoughts on something else, all that shall be without effect.' There is a lack of heart [or, genuineness] in the mind of this brahman, you see. 'Not in a stick of wood is God to be found, not in a stone nor in gold; but He is found in a pure heart. Therefore the heart is the main thing.'" [65]

Hearing these words of the goddess the king said: "O goddess, let these people know the fruit that attends upon your favor. Surely you have already said 'King, choose a wish'; and certainly the gods never need repeat what they have once said. 'Kings speak but once; gods speak but once; once is a daughter given in marriage; these three things happen only once.' Now then, O goddess, give me this wish, which I choose; fulfil the desire of yonder brahman, who has been troubled so long." The goddess said: "So be it," and duly gave the brahman what he desired. And straightway she disappeared, while the brahman, delighted, went to his own abode, and King Vikramāditya went back to his city.

"If such heroism and magnanimity are found in you too, King Bhoja, then mount upon this throne," said the statue.

Here ends the second story

BRIEF RECENSION OF 2

Then on another occasion, when the king was mounting the throne, the second statue said: "O king, let him mount upon this throne who has courage and magnanimity like Vikramārka's." Then the king said: "Tell me a story." The statue said: "Hear, King Bhoja!

Whoever told him a marvelous tale, full of strange and wondrous things, to him King Vikramārka was wont to give a thousand niṣkas. Now at this time there came a man from abroad, and said: "O king, I have come from abroad. There is a mountain Citrakūṭa. And there a beautiful penance-grove is located. In it there is a goddess who fulfils wishes. There a certain brahman has been making sacrifices, for no one knows how long a time, all by himself in the forest; and even when spoken to he does not speak. Water flows forth there from the middle of the mountain. If anyone bathes in that stream, it shows a distinction between the good and the wicked." So hearing his story the king went to that place. With sword in hand and uncovered feet the king arrived at the shrine. When he had duly bathed in the sacred water and visited the divinity, he went to the house of sacrifice, where the brahman was making offerings. Then he saw piles of ashes which he had cast out, almost mountain-high. And the king said: "Brahman, for how long a time has your reverence been sacrificing?" The brahman said: "O king, it is hundred years; and still the goddess is not propitiated." Then the king with his own hand made an offering in the fire; but even then the goddess was not propitiated. Thereupon the king was about to offer his own head by cutting it off with his sword; but now the goddess became propitiated, and said: "O king, choose a wish." The king said: "Why are you not propitiated towards this brahman, who has suffered for so long a time?" The goddess said: "Because this brahman's thoughts are not concentrated. And it is said:

1. Prayer which is offered with the finger-tips, with the fingers crost, or with thoughts wandering, all that shall be without effect.
2. God is not to be found in a stick of wood, nor in a stone, nor in a piece of earthenware. God is found in the heart; therefore the heart is the main thing."

The king said: "If you are propitiated, O goddess, then fulfil the desire of this brahman." Then the goddess fulfilled the brahman's wish. The king returned to his own city, and the people greeted him with shouts of "Hail, hail!"

Such was the story which the statue told. "O king, if you have such magnanimity, then you may mount upon this throne."

Here ends the second story

JAINISTIC RECENSION OF 2

Then at another time, when King Bhoja had caused complete provision to be made for a royal coronation and was about to ascend the throne, the second statue spoke thru divine power with a human voice, and said: "O king, if you have magnanimity like Vikramāditya's, then take your seat upon this throne." When the king askt: "Of what sort was that magnanimity?" the statue said: "In the words of the verse:

1. With a brahman who for a hundred years had been offering prayer and sacrifice before the goddess, in spite of it she was not satisfied; so the king, having pity on him, went there and would have offered his own head; but she,

becoming appeased, restrained him with the words "I am satisfied!" And then that noble Vikrama caused her to give *him* the boon.

In Avantī-city, the noble King Vikrama. Once upon a time he sent forth his men to seek out wonders upon the face of the earth. One among them returned, and said to the king: "Sire, on Mount Citrakūṭa there is a certain temple, and round about it a penance grove. And before it there flows a certain river. If any righteous and spotless man bathes therein, upon his body the water appears white as milk. But if any wicked and vile man bathes in it, then upon his body the water appears like lamp-black. And there a certain magician is performing prayers and sacrifices and the like; but the goddess is not satisfied with him." Hearing this King Vikrama out of curiosity went to that place. And when he had bathed in the river and made proof of his spotless character, he did homage to the deity, and then went to see the magician. Then the king askt him: "Sir, how long a time is it that you have been performing your rites?" Said he: "For a hundred years I have been doing so, but the goddess is not satisfied." Hearing this the king reflected:

2. "If the noble can perform any service for others with their life-breath, which in any case must perish at death, then is death for them immortality."

Then the king fixt his mind upon the goddess, and putting his sword to his throat was about to cut off his head, when the goddess appeared before him and stayed him by the hand, and said: "I am propitiated; choose a wish." Then the king said: "Tell me first why you so quickly became gracious towards me, but are not gracious towards him even after such a long time." She said: "He has not the right quality [or, heart]. For:

3. Prayer which is offered with the finger-tips, with the fingers crost, or with thoughts wandering, all that shall be without effect.

4. With regard to a charm, a place of pilgrimage, a preceptor, a god, a soothsayer, a dream, and a remedy, the success (derived from them) shall be according to one's faith (in them)."

Hearing these words of the goddess, the king thought:

5. "Not in a stick of wood is God to be found, nor in a stone or a piece of earthenware. God is found in the heart; therefore the heart is the main thing."

Then the king, his heart filled with piety and his mind with the essence of benevolence, replied to the goddess: "Madam, if you are satisfied with me, then grant the desire of this brahman, who has been troubled for such a long time." And the goddess agreed. Having given the goddess's boon thus obtained to that brahman, the king went to his own kingdom. And his entrance to the city was celebrated with a festival.

Therefore, King Bhoja, if you have such magnanimity, then mount upon this throne in peace.

Here ends the second story in the Thirty-two Tales of the Throne

3. Story of the Third Statuette

The sea-god's gift of four magic jewels

Southern Recension of 3

And when the king was again mounting the throne, another statue said: "O king, this throne may be mounted (only) by him who has the magnanimity of Vikrama." Bhoja said: "O statue, tell me a tale of his magnanimity." She said: "Hear, O king.

There was no king in the round world like Vikramārka. In his heart never arose the question "is this man a stranger, or does he belong to my side?" On the contrary, he protected the whole universe. And it is said:

> 1. It is a mark of small minds to balance the question "is this man one of mine own, or a stranger?" But to men of noble character nothing less than the whole earth is their family.

Moreover, in boldness, heroic exertion, and vigor he had not his like. Therefore Indra and all the other gods gave him aid. And it is said:

> 2. Courageous activity, boldness, vigor, insight, strength, and valor — whoever possesses these six, even a god is afraid of him.

Furthermore, O king, whoever fulfils the desires of his suppliants, God will accomplish his wishes. And thus it is said:

> 3. If men make a firm resolve, God grants their desires; even as Viṣṇu with his disc and his garuḍa-bird (helpt) in the weaver's fight.
>
> 4. If a man be resolute, prompt in action, knowing his business, not addicted to vices, bold, grateful for favors, and steadfast of purpose, Fortune herself seeks him out to dwell with him.

Thus King Vikramārka was the dwelling-place of all virtues, and was crowned with all blessings. One time he reflected in his heart: "Ah, unprofitable is this round of existence; no one knows what will happen to any one, nor when. Therefore the wealth that a man has acquired is fruitless unless he uses it and gives it away. In fact the only value of wealth consists in giving it away to worthy persons. Otherwise it is simply wasted. And it is said:

> 5. Almsgiving, enjoyment, and waste are the three ways of applying money. For one who does not give alms nor spend it in enjoyment, only the third way is left.

And so:

> 6. If one has wealth he should enjoy it and give it away, not hoard it; behold here how the wealth stored up by the bees is taken away by others.

> 7. Enjoy and give away your wealth; pay respect to those that deserve it, and do favors to the virtuous. Fortune is as unsteady as the flame of a lamp flickering in a very strong breeze.
>
> 8. Liberal giving is the real way to save the wealth one has acquired; it is like an outlet-valve for water stored up within a (dammed-up) pool."

Thus reflecting he determined to make a sacrifice and give away all his property in fees. After the artisans had built a beautiful hall at his command, he collected all the materials for the sacrifice, and invoked the divine seers, the gandharvas, the yakṣas, the siddhas, and so on. And the brahmans assembled, and all the princes and kinsmen were summoned. At this time a certain brahman was sent out to the seashore to invoke the sea. And when he came to the shore of the sea he performed the sixteen-fold worship with perfumes and flowers and so forth, and said: "O sea, King Vikramārka is performing a sacrifice, and I have come, sent by him, to invite you." So saying, he cast a handful of flowers into the water and stood still a moment; but no one made answer to him. Then he turned back; and as he was returning to the city, some one in the form of a brahman, with a resplendent body, came up to him and said: "Brahman, you were sent by Vikrama to summon me. Now then the honor he has paid me has reacht me. This is the very mark of a friend, the giving of gifts and marks of respect at suitable times. And it is said:

> 9. Giving and receiving, telling secrets and asking about them, entertaining and being entertained; these are the six marks of friendship.

Moreover, it is not true that friendship dies between those who are far away and thrives only among those who are near. Affection alone determines it. And it is said:

> 10. Even one who is afar off is near, if he dwells in the heart; and one who is far off by the heart's measurement is far off, even if he be at hand.
>
> And so:
>
> 11. The peacock is on the mountain, the cloud in the sky; the sun is a hundred thousand leagues away, the lotus in the pool; the moon is at a distance of two hundred thousand leagues, the night-lotuses on the earth; if friendship exist, there is never any such thing as distance.

Therefore by all means would I come. Now I too have an errand for you. I will give this king four priceless jewels, whose powers are as follows. One jewel gives whatever object of wealth is desired. With the second

food and victuals like nectar are produced. From the third can be derived a complete army with its four subdivisions of elephants, horse, chariots, and infantry. From the fourth are produced most beautiful clothing and ornaments. So take these jewels and give them into the king's hands as a gift from the Ocean, with his deep affection." Thereupon the brahman took those jewels and came to Ujjayinī. Now a long time had thus past, and in the meantime the sacrifice had all been completed, and the king had performed the purificatory bath and had satisfied the desires of all the people. When the brahman beheld the king he gave him the jewels and told him their several powers. Then the king said: "Brahman, the time of the giving of sacrificial fees was past when your worship arrived; I have already given satisfaction with fees to all the assembly of the brahmans. So do you take one jewel from among these four, whichever pleases you." The brahman said: "O king, I will go home and ask my wife, my son, and my daughter-in-law, and will take the one which pleases all." The king said: "Do so." So the brahman came to his own house and told them all that had happened. Hearing this the son said: "We will take the gem which gives a complete army; it will then be easy to win a kingdom." The father said: "A wise man should not seek for a kingdom. For:

> 12. Let a man think of the exile of Rāma, the humiliation of Bali, the forest(-wandering) of the sons of Pāṇḍu, the destruction of the Vṛṣṇi-clan, Nala's disaster, Bhīṣma's (slow death while) lying on (a bed of) arrows, the incarnation of Viṣṇu as a dwarf, then the slaying of Arjuna; and let him consider how the Prince of Ceylon [Rāvaṇa] came to grief because of kingship; so let him not desire that!

So we will take the one from which wealth is obtained. Thru wealth everything is acquired. And it is said:

> 13. In this world there is nothing that may not be attained thru wealth; therefore the wise man who perceives this should strive only for money."

His wife said: "Let the jewel be chosen from which food seasoned with all the six flavors may be obtained. Food alone is the support of the life of all living beings. And it is said:

> 14. Food is ordained by the Creator to sustain the life of mortals. A wise man should not disregard that ordinance and seek for anything (else)."

The daughter-in-law said: "Let the jewel be chosen which produces garments and ornaments and so on.

> 15. One should adorn the body with ornaments according to the full extent of one's resources, in order to perfect one's beauty and loveliness, that one's life and fortunes may prosper.
>
> 16. Gems and the like constantly increase one's attractiveness among friends, and are an ornament on occasions of festivity; even the gods take pleasure in the wearing of ornaments."

Thus a quarrel among the four ensued. Then the brahman went back to the king and told him what had occurred among them. And hearing this the king gave that brahman all four jewels.

Having told this story the statue said to the king: "O king, magnanimity is an inborn virtue, not an adventitious one [literally, one that is due to conditions]. For:

> 17. Magnanimity is an inborn quality, just as fragrance in campaka-flowers, beauty in pearls, and sweetness in sugar-cane.

If such magnanimity is found in you, then mount upon this throne."

Here ends the third story

Metrical Recension of 3

Again seeking out a (favorable) moment to mount the throne, King Bhoja drew near to the third statue, when she said to him: "O king, if there is in you such magnanimity as there was in Vikramāditya, then mount upon this throne." Thus addrest the king then askt with a kindly voice: "Fair one, recite for me a charmingly-worded eulogy with your own lips." Thus urged by him the statue further said: [7]

When King Vikramāditya was ruling the earth he showed great and single zeal for righteousness; he was bold, and constantly devoted to the interests of others; and he never stopt to consider whether it was possible or impossible to accomplish an undertaking. 'Courageous activity, boldness, vigor, strength, insight, and valor — whoever possesses these six, even a god is afraid of him.' 'If men make a firm resolve, the gods come to their aid, as Viṣṇu with his disc and his garuḍa-bird in Kāulika's fight.'

"How was that? Tell me." Thus addrest (by Bhoja) she told a marvelous tale, delighting the hearts of the audience in the hall.

Emboxt story: Kāulika (The Weaver) as Viṣṇu

On the Vindhya mountain there was a city named Pratāpaviṣama. There dwelt a king Bṛhatsena, whose daughter was Sulocanā. A rogue named Kāulika was enamored of her. And he considered: "How can I be united with her, since she is in the palace?" There was a certain skillful artisan, and he quickly made a car-of-Viṣṇu out of wood, and a disc (like Viṣṇu's), with a cord to guide it; and so, with this accoutrement, that Kāulika rode thru the air, and visited Sulocanā, the love-smiling maiden, even in the palace. "Know that I am Viṣṇu, fair one, come hither for your

sake." Thus tricking the girl, he came every day thru the air, and for a long time lived with her in joy, with the consent of Bṛhatsena. The king, being deceived and thinking that the rogue his son-in-law was Viṣṇu, stirred up many quarrels with powerful kings. And they, simply thru fear of Viṣṇu, long endured his insolence; but one time they all banded together and took counsel with one another: "This villain Bṛhatsena has Viṣṇu for a son-in-law; therefore we gave tribute gladly. But since the scoundrel is now unwilling (to accept that), and goes so far as to threaten our lives, therefore death in battle is preferable." Thus deciding they straightway besieged his city with their armies. But Bṛhatsena in his insolence went forth fearlessly from his stronghold and fought single-handed against the many kings with their mighty forces. And when his warriors were beaten by the heroes, Bṛhatsena himself, wounded, barely managed to get back to the city, and told his daughter of his own discomfiture. And she in grief went to her husband with an entreaty: "You, even Viṣṇu, are my husband; ward off this disaster from my father." Thus the poor foolish girl entreated the rogue, falling down before him. And he, not being able to devise any further expedient, and expecting nothing but his own death, mounted on his mechanical garuḍa-bird and took his wooden disc in his hand, and graspt the guiding cord of the mechanism, and went thru the air upon it, shouting "Fly, fly, I am Viṣṇu!" Now as the opposing hosts were straightway girding themselves for battle, Viṣṇu, the Lord of the World, whose couch is the serpent Çeṣa, reflected: "If this man, who has assumed my form and declared himself to be Viṣṇu, is killed by his enemies, then the fame of Viṣṇu will be brought to naught." Thus meditating the Bearer of the Disc came with his garuḍa-bird, and scattered the opposing forces, and returned again to his own seat. The rogue, seeing the unexpected rout of the enemy, came back and announst the victory to his father-in-law. Therefore if any man whatsoever resolutely undertakes to accomplish his ends, God himself comes to his aid; how much more in the case of a righteous man?

End of emboxt story: Kāulika (The Weaver) as Viṣṇu

King Vikramāditya was always vigilant and walkt in the path of righteousness; and his kingdom prospered. Once he reflected: "Truly wealth is perishable, but if divided up with the knife of benevolence it abides a long time. If a man is full of benevolence there is never any destruction of his wealth, or if ever there be any, it always results in greater prosperity. 'Wealth is like a cloud, in that one cannot at all observe its course — either where it comes from in collecting, or whither it departs in dispersing.'" [65]

As he was thus reflecting in his heart, the king undertook by a horse-sacrifice to propitiate the gods, at the same time winning the favor of the lords of the earth [the princes]. He prepared all the necessary provisions, and built many halls (of sacrifice); and the gods and other divine creatures came together to behold him in his devotions. Complete provisions were collected, and the earth-lords [princes] were called together, and the gods, gandharvas, yakṣas, and their like gathered from all sides. But the Lord of Rivers [the Ocean], tho summoned by an excellent brahman in accordance with the king's instructions, remained silent and would not come. Then much disgusted the brahman reproacht himself: "Who else, even if insane or possest of a demon, was ever appointed to such an errand as this? Whom have I come here to invite, and who is there that will answer me? Or how has the water

ever before made reply when anything was said to it? A place where there is no such thing as respectful salutation, where there is no melodious conversation, no tales about virtues and faults, that place, and were it heaven, is not to be visited. A man is a fool to come to such a place. By command of the king I have come, and now I have done my duty." Saying this in a loud tone the brahman turned back disappointed.

Then the sea, assuming a handsome form, appeared to him, and addressing the noble brahman spoke affectionately and pleasantly: "This invitation has been sent me by my friend the king. This now is appropriate among friends, and it is such persons who *are* friends. The purpose which this king and I cherish, *that* no other person knows wholly, even if we tell it. Tho we are far from each other, yet we are always near; therefore our hearts are always disposed towards mutual affection. 'Even one who is afar off is near, if he dwell ever in the heart; and one who is near is afar off, if he dwell not in the heart.' 'The peacock is on the mountain, the cloud in the sky; the sun is a hundred thousand leagues away, the lotus in the pool; the moon is at a distance of two hundred thousand leagues, the night-lotus in the lake; if one has friendship for another, for him there is no such thing as distance.' Therefore it is that we have come to you now, wise sir. Take these four jewels and go to the king. One of them produces a quantity of gold night and day; the second, a complete fourfold army bringing victory over all enemies; another, an abundance of cookt food, varied and well-seasoned; and the last gives precious garments and ornaments, as much as one desires." [103]

So speaking the incomparable Ocean gave the brahman the four jewels and sent him away. He went back to Vikramāditya, who had already finisht his sacrificial festival. And when he had informed the king of the honors paid to the sea, he gave him the four jewels and told him their powers. Pleased with this, the king said respectfully to the brahman: "Do you take one of the four jewels." Hearing this the priest was delighted, and said to his patron: "I will consult with my wife, my son, and my daughter-in-law before choosing." As the king consented, saying "Very well," he went to his own house, and told them all about the jewels. His son then said: "This is the most desirable jewel; from it an army can be conjured up. In that case we should enjoy royal splendor with great ease." Said his father: "You have a high opinion of kingship! It is based wholly on wealth; therefore let us have the jewel that gives money." Thereupon his wife said to him: "What use is there in kingship, or the other either? Food is the life of mortals, therefore the jewel that gives cookt food is the best." The daughter-in-law said: "Let it be the one that gives clothing and precious jeweled ornaments, as much as one desires; the others are useless." So they fell to quarreling with one another, and a strife arose. By this the heart of the brahman was saddened, and he went back to the presence of the king, the patron of the horse-sacrifice, and gave the four jewels into his hand, and in answer to his question told about the quarrel within his home. Hearing this the king gave him all four jewels, saying: "If I do this, let the strife in your house cease at once."

O king, if any one at any time shall possess such immutable magnanimity, he will be worthy to mount this throne; no one else!

Thus telling a tale to Bhoja, the Indra of the earth, the statue cleverly caused the favorable moment to pass by.

Here ends the third story

BRIEF RECENSION OF 3

Now the king again sought out a favorable moment; and when he approacht to mount the throne, the third statue said: "O king, you must not mount upon this throne. Let him who has magnanimity like Vikramārka's mount upon it." Said the king: "Tell me a tale of him." The statue said: "O king, listen.

In the kingdom of this Vikrama nothing was wanting. The king reflected: "This great rulership of mine is not concerned with the future life. Therefore I will worship Parameçvara [Çiva]; for thru Him success in both worlds is obtained. My accumulated wealth will give me long life if I give it away to the gods, reverend persons, and brahmans. Otherwise no one knows what course money may take. And it is said:

1. Wealth is like a cloud, in that one cannot at all observe its course — either where it comes from in collecting, or whither it departs in dispersing."

Meditating thus the king undertook a sacrifice. He made complete sacrificial preparations, and collected all the things for the offerings, and summoned the companies of the divine seers, and the gandharvas, and the brahmans and priests skilled in the four Vedas. Then he sent out a certain brahman to invoke the sea. And the brahman came to the shore of the sea, and cast perfumes and unhuskt corn into the water, and said: "Come with your household to King Vikramārka's sacrifice." After that the Ocean came up to the brahman and said: "Brahman, the king has invited me, and I am gratified by the honor. However, I am unable to go. Deliver these four jewels to the king. Know that the powers of the jewels are as follows: one affords as much wealth as you can think of, the second gives whatever food is desired, the third produces a complete fourfold army and destroys enemies, the fourth affords jewels." So speaking he gave them to him. Taking them the brahman returned to the king's house, and gave the jewels into the king's hands, telling him their powers. Said the king: "Brahman, take whichever jewel you wish from among these four." He replied: "Sire, I will make up my mind at home." So speaking the brahman went home; and there a quarrel arose between him and his wife, his son, and his daughter-in-law, saying "take this one, take this one!" The brahman was distrest by this; so he gave the jewels back into the king's hand again, and told him the circumstances: "A quarrel has arisen among all four of us; so let your majesty rather take the four jewels." The king, having taken thought, gave all four jewels to the brahman. And the priest went home filled with joy.

When she had told this story, the statue said: "King Bhoja, if there is such magnanimity in you, then you may mount upon this throne."

Here ends the third story

JAINISTIC RECENSION OF 3

Again on another occasion, when King Bhoja had made all the preparations for the coronation and was mounting the throne, the third statue said with a human voice: "O king, he mounts on this throne who has magnanimity like Vikramāditya's." And when the king askt "Of what sort was that magnanimity?" the statue said: "O king, in the words of the verse:

1. The king thru the mouth of a brahman summoned the sea to a religious festival. The sea was gratified, and presented him with four jewels, giving the

power of producing gold, food, gems, and an army. The king said (to the brahman): "Take one of those, whichever you wish." But when a quarrel arose in the brahman's household, he gave him all the others also.

In Avantī-city, the noble King Vikrama. And he was endowed with exceptional courage and magnanimity. For:

2. Courageous activity, boldness, vigor, strength, insight, and valor — whoever possesses these six, even a god is afraid of him.

3. If men make a firm resolve, the gods come to their aid, as Viṣṇu with his disc and his garuḍa-bird in the weaver's fight.

One time the king reflected: "At present the fortune of my kingship is great, but no one understands the coming and going of fortune. For:

4. Wealth is like a cloud, in that one cannot at all observe its course — either where it comes from in collecting, or whither it departs in dispersing.

And this is the way to make fortune stable:

5. By generosity a saintly and earnest man can wipe out the mark of poverty originally written by Fate on the brows of beggars, and can make it appear as if the noble men of ancient and bygone times were again visible before the eyes; he changes an evil age into an age of culture, and makes fortune, naturally fickle, as stable as the moon."

Thus reflecting the king instituted a charitable and religious festival. He honored all people who showed themselves worthy by their knowledge, their religious performances, their asceticism, or their artistic skill. He gave gifts to the helpless, the poor, and the feeble, as much as they askt. He releast all of his eighteen classes of subjects from paying tribute. He invoked the deities of heaven, of hell, of sea and land, of the towns, and the cities; the divinities that protect the fields; the rulers of the four quarters and the lokapālas ['world-protectors,' four chief gods], and all the other divinities; he desired the attendance of them all, and he made his disposition of the various offerings and honors, and all the rest (of the sacrificial preparations). He sent out his servants in all directions to summon all the gods, and pray for their attendance. Among them a certain brahman was sent to the ocean to desire the attendance of the Sea-god. And when he came to the shore of the sea, he threw into it perfumes and unhuskt barley-corns, and praised the sea:

6. "How can we tell the glory of the Sea? For he is himself the native home of Glory [Çrī, wife of Viṣṇu; she sprang out of the ocean]. How can his greatness be described? For sacred lore declares that the Earth [mahī, literally 'great one'] is his island [or, continent]. What charity is this of his? The world is supported by the clouds — which receive alms from him! What account can be given of his might? When he is shaken, the end of an aeon [kalpa, age of the world] is at hand."

As he stood there, having offered this praise and these presents, the Sea-god appeared before him and said: "Sir, I am gratified by the invitation of the noble Vikrama. Tho he is far from me, he is dear. For:

7. Separation depends upon the severing of the bonds of love, and it never in the world occurs between noble persons who are full of virtues. Does the moon, tho it is far away and cut off by a veil of clouds, lose its affection for the clusters of night-lotuses?

Take these four jewels and give them to my friend Vikrama. And their powers are as follows. By means of one (may be obtained) any desired wealth, by the second any desired food, by the third a complete four-fold army, by the fourth any desired ornaments." So taking these jewels the brahman returned. By that time the great festival was completed. He gave the jewels to the king, and told him their powers. Then the king, thinking that he had received no fee, said: "Take one jewel for yourself." He replied: "I will take the one which meets with the approval of my family — my wife, my son, and my son's wife." So speaking he went home and askt his family. Then his son said they should take the jewel that gave a complete four-fold army, the brahman himself the wealth-giving one, his wife the food-giving one, and his son's wife the one that furnisht ornaments. Thus a quarrel arose among them. Dejected on this account, the brahman took all the jewels back to the king, and told him of their different desires. Thereupon the king, being graciously disposed, gave them all the four jewels, in order to fulfil the desires of all four. The brahman went to his house delighted.

Therefore, King Bhoja, if there is such magnanimity in you, then mount upon this throne to your heart's content.

Here ends the third story in the Thirty-two Tales of the Throne

4. Story of the Fourth Statuette

Vikrama's gratitude tested by Devadatta

SOUTHERN RECENSION OF 4

When the king again started to mount the throne, another statue said: "Only he who has the magnanimity of Vikrama may mount upon this throne." The king said: "Tell me a tale of his magnanimity." The statue said: "Hear, O king.

While Vikramāditya was king there dwelt in that city a certain brahman, who was learned in all branches of knowledge and adorned with all virtues, but had no offspring. One time his wife said to him: "My dear lord, the learned in tradition say that a householder cannot get along [or, 'cannot go to heaven'] without a son. And so:

1. There is no help [or, 'no going to heaven'] for a man who has no son; paradise is never, never for him. Therefore only after seeing his son's face should a man become an ascetic.

2. The moon is the light of night; the sun is the light by day; religion is the light of the three worlds; a good son is the light of the family.

And so:

3. The glory of an elephant is his passion; of water, lotuses; of night, the full moon; of a woman, her good character; of a horse, his swiftness; of a house, constant festivals; of speech,

good grammar; of rivers, pairs of mating swans; of a council chamber, wise men; of a family, a good son; of the earth, a king; of the three worlds, the sun."

The brahman replied: "My dear, you have spoken truly; but tho wealth may be obtained by great effort, and knowledge also by obeying a teacher, glory and offspring cannot be obtained without propitiating the Supreme Lord [Çiva]. And it is said:

4. If a longing for endless happiness makes itself felt in the heart, let one only make a firm resolve and worship constantly the Lord of Bhavānī [Çiva]."

His wife answered: "My lord, there is no one more learned than you; you know all things. So undertake some service or the like to win the favor of the Supreme Lord." He replied: "My dear, what you say is quite reasonable, and I assent to your suggestion. Since:

5. Wise counsel should be heeded even if it comes from a child, while a man of judgment should never accept bad advice, even tho it comes from an old man."

So speaking the brahman undertook the Rudra-rite, in order to win the favor of the Supreme Lord. One night after that the Supreme Lord appeared to the brahman in a dream, wearing his (characteristic) hair-braid and crest, in his bull-drawn chariot, with his consort sitting on his left thigh, and said: "Brahman, perform a pradoṣavrata ['evening rite,' a Çivaitic ceremony]; by performing this rite you shall obtain a son." In the morning the brahman told of his dream before the elders. They said: "Brahman, this dream will come true. And it is said in the Book of Dreams:

6. A man shall make his decision in accordance with whatever is said in dreams by a god, a brahman, a guru, cows, ancestors, or bearers of liñgas [signs of Çiva].

Upon performing this rite you shall beget a son." When the brahman heard their words he instituted a pradoṣavrata, on the thirteenth day of the bright half of the month Mārgaçīrṣa, on a Saturday, observing the rules prescribed in the ritual books. The Supreme Lord became propitiated thru the performance of that rite, and gave him a son. Straightway the brahman performed the birth-ceremony for this son; and on the twelfth day he gave him the name of Devadatta, and afterwards he performed for him all the important rites from the rice-feeding to the investiture. After his son was invested (as a student), he taught him the Vedas and the law-books and so on, and all the arts. Then in his son's sixteenth year, when he had per-

formed the shaving ceremonial (prescribed for use at the end of studentship), and had got him married, he settled a livelihood upon him; and as he himself was desirous of making a pilgrimage, he gave his son the following advice. "My son, give ear; I will now give you instruction tending to make you happy both in this world and in the next." Said he: "Speak on." "My son, do not forget your religious principles, however evil may be the plight in which you are involved. Do not engage in strife with others. Have compassion on all creatures. Practise devotion to the Supreme Lord. Look not upon other men's wives. Do not quarrel with those in power. Attend respectfully to those who have deep insight. Let your speech be suited to the occasion. Let your expenses be suited to your means. Honor the virtuous and shun the wicked. Tell no secrets to women." Having repeatedly imprest upon his son this advice as to conduct, he himself went to Benares. But Devadatta remained in that same city, respecting his father's counsel.

One day he went into the jungle to gather firewood for a sacrifice. And while he was cutting the wood, King Vikramāditya came into the forest to hunt, and in chasing a boar entered the jungle. Not knowing the way to the city, and seeing Devadatta, he askt him the way to town. In response to his question Devadatta himself went before and guided the king to the city. Then the king richly rewarded Devadatta and appointed him to a certain office. After this a long time past. And one day the king said: "How can I pay back the favor which Devadatta did for me, in that he guided me from the midst of the great jungle back to town?" At that some one said: "Ah, this is a virtuous man; he does not forget a kindness done him. And thus it is said:

> 7. As cocoanut trees are mindful of the little water they drank in their early youth, when they carried a heavy burden on their heads, and so all their life long give to men a nectar-like fluid, so the good never forget a kindness done."

When the brahman heard these the king's words, he reflected in his heart: "Well, the king says thus and so; but is it true or false? Let us put it to the test." So saying he took the king's son, without any one's knowledge, and concealed him in his own house. And putting one of the prince's ornaments in the hands of a servant, he sent him into the midst of the city to sell it. Meanwhile a great uproar arose in the king's house: "Some robber has slain the prince!" And the king sent forth his officers in all directions to search for his son. When they

lookt in the middle of the market-place, there they saw Devadatta's servant with the ornament in his hands. Recognizing the ornament as belonging to the king's son, they bound the man and took him into the king's presence, and demanded: "Villain, how did this ornament come into your hands?" Said he: "The brahman Devadatta gave it to me; I am his servant; he sent me forth telling me to sell this ornament in the market-place and bring him the money." Then the king summoned Devadatta too and said to him: "Devadatta, who gave you this ornament?" Devadatta replied: "No one gave it to me; in my covetousness I myself killed your son and took his ornaments, and gave this one from among them into this man's hands to sell. Now do what seems best to you; thru the power of my past deeds my character has become what it is." Thus he spoke and bowed his head. When the king heard his words he was silent. Then some in the council-hall said: "How is it that this man, tho he is verst in all the sacred law-books and so knows what good conduct is, conceived the purpose to commit such a wicked deed?" Another said: "What is there remarkable therein? Because he was impelled by his own past deeds, therefore he conceived such a design. And it is said:

> 8. What can even a wise man do, when he is driven by the force of his past deeds? For the minds of men are regularly formed in accordance with their past deeds."

Then the councillors said: "O king, this man is a child-murderer and a thief as well; so let him be impaled upon a khadira-stake." Other ministers said: "Let him be cut up into a hundred pieces and his flesh fed to vultures." Hearing their words the king said: "Councillors, this man is at my mercy, and he is also my benefactor, because he once showed me the way to the city. Now a noble man ought not to take account of the good or bad qualities of those who are dependent on his mercy. And thus it is said:

> 9. The moon is consumptive [or, punningly, 'subject to waning'], its body is by nature deformed [or, 'curved'], it has spots ['is defiled'], has a mass of faults ['makes the night'], and rejoices when its friend is in distress ['comes out, or shines, when the sun is invisible']; yet Hara [Çiva] always wears it on his crest. Truly the great take no account of the good or bad qualities of their dependants who are at their mercy. And again:
>
> 10. What virtue is there in the goodness of one who is good only to his benefactors? Only one who returns good for evil is called virtuous by the righteous."

So speaking he said to Devadatta: "Devadatta, have no fear whatsoever in your heart. My son was struck down by the overmastering natural power of karma [deed]. What wrong have you done? For no one can overcome the natural power of karma. Since:

> 11. The god of love had Lakṣmī for a mother and Viṣṇu for a father, and himself was armed with an uneven number [five] of arrows [punningly, 'with terrible weapons']; and yet he was burnt up by Çiva. Who can overcome nature?

Moreover, since you led me to the city when I had strayed into the jungle, you did me a great favor, and even by a thousand return-favors I shall not have repaid you." Thus he comforted Devadatta, and gave him garments and ornaments and other gifts, and let him go. But Devadatta brought back the prince and gave him to the king. Then in amazement the king said: "Devadatta, why have you done this?" He replied: "O king, listen. You said repeatedly in the assembly: 'Look now, how can I repay my debt of gratitude to Devadatta?' So then to make trial of your heart I have done this. The proof has been shown in you." The king said: "Whoever forgets a kindness done is the lowest of men." Devadatta replied: "O king, your majesty is kind to all the world, even without cause. Therefore the (most) righteous man in the world can be none but you. And thus it is said:

> 12. Those who live to do good to others, even without a cause, ah, they it is who are truly good, happy, clever, and virtuous, at all times."

Having told this story the statue said to the king: "If such benevolence, magnanimity, and heroism are found in you, then mount upon this throne." And King Bhoja was silent.

Here ends the fourth story

Metrical Recension of 4

Again the leader of the righteous selected a favorable moment to mount the throne, and approacht the next statue. She again said to the king: "Mount upon this throne if you are as eminent in gratitude as Vikramāditya was. Hear, O king!

In the city of Ujjayinī, when it was ruled by Vikramāditya, there was a certain eminent wise man. His virtuous wife, sorrowful because she had not obtained a son, said to her husband the brahman, making a courteous obeisance: "My lord, you perceive everything with the eye of your knowledge; tell me the reason why I have not obtained a son." Hearing his wife's words the brahman said in reply: "Listen, my dear, and I will tell you, if there is faith in your heart. By great exertion an intelligent man may obtain wealth; but there are two things on this earth, glory and

offspring, which it is impossible to obtain except by the propitiation of Çaṁkara (Çiva). 'If there is continually a desire for a son in your heart, renounce the passions that spring from existence, and worship the Lord of Bhavānī.' The fame which gives a man the reputation of being noble is the fruit of the good deeds he has already performed; know that it arises in no other way. And this is the proof of it. 'Both Kuntī and her daughter-in-law [Drāupadī] loved five men, but they call only the latter virtuous; fame is obtained by virtues.' " [21]

To these her husband's words the pious wife replied: "If any boon one desires is obtained by the worship of the Great Lord, then we will worship that mighty god with due ceremony; his favor may be the cause of giving me a noble son." So in accordance with his wife's suggestion he began to worship Çiva. The brahman knew the value of her advice, and did not neglect it just because it was a woman's. And he had heard the ancient saying: "Do not take poison from a sage, nor bad advice from an old man; but nectar may be accepted even from a cowherd, and good counsel even from a child." So the brahman together with his wife paid honor to Çiva, along with Pārvatī and Skanda [their son]. Then in a dream the Gręat God appeared to him and said: "If you perform a service to me on Saturday the thirteenth day, you will obtain a son." Thus instructed by the god the brahman performed the service in due form, and by the power thereof obtained a son, and rejoist greatly. With complete ritual he conducted the ceremony of naming him, calling him Devadatta. And in due time the wise father taught him all the Vedas and çāstras, and all the sciences. Seeing that his son was learned in all the çāstras, gentle, and devoted to religion, the wise brahman, desiring to go to Benares, enjoined his son with good advice: "Hear, my wise son, this my sound advice. Even in great disaster be true to your own (best) nature. Speak not slanderously of others; look not on other men's wives. Be never puft up with proud conceit, without having corresponding ability. Have regard to your own true self in dealing with both friendships and enmities. Let your behavior be always fitting, having regard for place and time. Cling patiently to a lord who is sprung from a noble house." The brahman, leaving his son thus well instructed, went with his wife to Kāçī [Benares], which puts an end to the round of existence. [48]

Now one day his son, the brahman called Devadatta, happened to be in a mountain jungle, cutting firewood for a sacrifice. And at that very time King Vikramāditya, having a desire for the pleasures of the chase, went with a retinue into the forest. There coming upon a mighty wild boar, he swiftly pursued after him to kill him, with uplifted bow, all alone on his horse. Following the mighty boar from one wood to another, he killed him; but in his wandering he lost the way to the city, and became separated from his followers. Then seeing the brahman named Devadatta carrying a load of firewood, he askt him: "Brahman, tell me the way to the city." And he regained his own city by the way which the brahman showed him, and graciously gave a certain office to Devadatta. Afterwards, on a certain occasion in the assembly, he said further: "How can I return the favor which Devadatta did for me?" When Devadatta heard these words, he took active steps to make trial of the king's heart, whether this was true or not. After he had arrived at this decision in his mind, one day later he stole the king's son and took him to his own house. Then he sent forth openly to the market-place a brahman who was his servant, to sell a jeweled ring which the youth had as an ornament. In the meantime a great uproar arose in the king's

house: "Where has the king's son gone, or has he been stolen by some one?" Thus all the people of the royal apartments were greatly perturbed, and the king, overwhelmed with grief, could not eat. Then a servant of the king took Devadatta's man as he was trying to sell the ornament in the open market. "Where have you taken the king's son now? Where did you get that ornament?" Thus questioned the brahman named his master Devadatta. So the king quickly summoned Devadatta, and questioned him as to the whole matter, while he stood with bowed head as if in fear. And while the people generally took it for granted that he was a villain, still he stood there in the assembly and for a moment made no reply. But then he said in a low voice: "I became covetous of money; so I stole your son and killed him. Therefore punish me." And when the councillors who were present heard this, they said: "Let the villain be cut into nine pieces and ground in an oil-mill, or wind him round with straw-ropes and burn him on the highway, since he deserves death by any manner of torture." But the king, hearing this, mindful of the ancient favor, did not approve the words of his council, but said himself to Devadatta: "If you, sir, had not saved my life by carefully showing me the way when I was alone in the jungle, where now would be my kingship, where my family? Even tho this [my pardon] will be some recompense to you, I remain indebted for the rest; fear not that it will be otherwise." Thus speaking the forbearing king paid honors to Devadatta. But he then brought back the lad and gave him to the king. Seeing his son, the king in amazement askt the excellent brahman: "Why have you done this?" In reply he said: "You formerly said, 'This Devadatta did me a favor, and I must by all means repay it'; and in order to find out whether your words were true or false, I made a pretense of kidnapping your son, O king. So grant me forgiveness."

If such heroic qualities are found also in your majesty here, then once more let it be agreed for you to mount this throne.

Here ends the fourth story

Brief Recension of 4

When the king, having again sought out a proper moment, was mounting the throne, the fourth statue said: "Hear, O king.

One time King Vikramārka, filled with a desire for the pleasures of the hunt, went into the forest. There a certain boar came forth, and the king pursued it. The boar went off somewhere out of the wood, and the king lost his way, and wandered about thus astray. At this time a certain brahman had gone forth to this same place to gather firewood, and the king returned to the city in his company. He gave the brahman much riches, and said: "Brahman, I am in no wise discharged of my debt to you for the service you have done me." Thereupon the brahman, thinking "Is his heart true or false?" devised a trick, and one day stole the king's son and took him home. Then the king grieved for his son a long time, and caused search to be made for him everywhere, but the boy was nowhere to be found. Now the brahman took one of the prince's ornaments and went into the bazar to sell it. Here he was seen by a police-officer, who arrested the brahman and took him before the king. Then the king said: "Reverend sir, what is this that you have done?" The brahman replied: "O king, this fatal disposition has developt in me; do what the occasion demands." Then the great king said: "Let the customary punishment be meted

out to this child-murderer." When he had spoken these words his people started to slay the brahman; but the king reflected "What is the use of killing him?" and let him go, saying: "You showed me the way; from that debt one of my feet has now been freed, but I remain indebted for my other limbs." So speaking he sent the brahman away. Then the brahman brought back his son, and said: "O king, to prove your truth I have played a trick upon you." The king answered: "Whosoever forgets a service done cannot be regarded as a superior man."

Having told this story the statue said: "O king, let him who has such heroism mount upon this throne."

Here ends the fourth story

JAINISTIC RECENSION OF 4

When King Bhoja on another occasion had made all preparations for the coronation ceremony and was mounting the throne, the fourth statue said: "King Bhoja, he mounts on this throne who has gratitude like Vikramāditya's." And when the king askt "Of what sort was that gratitude?" the statue said: "O king, in the words of the verse:

> 1. While wandering in the jungle, having lost his way, the king was quickly brought to the road to the city by a certain brahman. "How can I repay you?" (said he); and to make trial of this the brahman stole the king's son, and was arrested by his officers as he was selling (the prince's) ornament. But King Vikrama let him go, marvelous to say, remembering what he had done for him in the forest.

In Avantī-city, the noble King Vikrama. There dwelt a certain brahman, learned in all the fourteen branches of knowledge, who had no son. One time his wife said to him: "Undertake some ceremony of propitiation or the like, that a son may be born to me." Said he: "My dear, sometimes by enterprise one may obtain wealth, and by obedience to a teacher knowledge, but glory and offspring are obtained (only) thru virtue. For:

> 2. Kuntī was loved by five (men), her daughter-in-law [Drāupadī] also by five; this world calls (one, namely, Drāupadī) a virtuous woman (but not the other). Glory is obtained by virtues."

Nevertheless, because his wife insisted, he undertook to worship his family deity. Then thru his pious devotions a son was born to him, whom he named Devadatta. In due course he performed all the regular ceremonies for him; the birth-ritual, name-giving ritual, presentation to the sun, rice-feeding, tonsure, taking of the vow (of studentship), release from the (same) vow, and marriage. And when he had taught him skill in all the arts, the father, desiring to visit places of pilgrimage, left the country. And this Devadatta in the performance of his household duties one day went into the forest in person to gather firewood for a sacrifice. Thither also came the noble Vikrama, whose horse had run away with him, and who had lost his way. And he then gave entertainment to the king with fruits, water, and other refreshment, and showed him the road. And when the king had returned to his city, he paid Devadatta high honors. One day the king in the assembly described and praised the service Devadatta had done him. And hearing this Devadatta thought: "Well, is this true or false?" And to make proof of it one time he stole and hid the king's son. Tho they made search everywhere they could not find him, and all the people of the court were full

of grief. Then Devadatta put one of the prince's ornaments into the hands of his own servant, and sent him into the bazar to sell it. When the king's officers saw it, since it was markt with (the prince's) name, they arrested the man. And he said: "Devadatta gave it into my hands." So the king's officers brought Devadatta into the royal presence. And the king askt him: "Devadatta, what is this that you have done?" He replied: "Sire, I conceived a hatred against your son; therefore I have killed him. Now do to me straightway what you think best." Then the king lookt in the faces of his councillors, and they urged punishment in various ways. Thereupon the king said: "Sirs, I have not yet repaid the service this man did for me," and gave him hospitable entertainment. Then the councillors were amazed, and said:

> 3. "Let the earth support two men; or rather, the earth is supported by two men, to wit, the man whose mind is bent on doing service, and the man who does not forget a service done."

Thereupon Devadatta brought back the lad and gave him to the king, and told him all he had done. Hearing this the king was amazed.

Therefore, O king, if such gratitude is found in you, then mount upon this throne to your heart's content.

Here ends the fourth story in the Thirty-two Tales of the Throne

5. Story of the Fifth Statuette

The jewel-carrier's dilemma

Southern Recension of 5

When the king was again mounting upon the throne, another statue said: "Only he may mount upon this throne in whom is found the magnanimity of Vikrama." Bhoja said: "O statue, tell me a tale of this Vikrama's magnanimity." The statue replied: "O king, listen.

While Vikramārka was king there came once a certain jeweler who gave into the king's hands a priceless jewel. When the king saw the brilliant gem he called judges and said: "Judges, determine for me what sort of a jewel this is, whether genuine or false, and put a price upon it." They inspected the jewel and said: "O king, this jewel is priceless. If we, not knowing its value, should buy it, then we might suffer a great loss." Hearing their words the king gave the merchant a large sum of money, and said: "Merchant, have you any other gem like this?" He replied: "Sire, I have not brought any such gems here with me, but in my home town I have ten just such jewels. If you have use for them, pay me the price and take them." Then the king with the help of his judges of gems fixt the price at six crores of gold for each jewel, and gave so much money to the merchant, and sent out with him a certain trusted servant, saying: "Carrier of the

gems, if within eight days you return here with the jewels, I will give you a fitting reward." Said he: "Sire, within eight days exactly I shall behold your feet; if not, let me be punisht." So speaking the carrier of the gems went with the merchant to his city, and received from him the ten jewels. As he was returning with them along the road, there came a heavy rain. And a certain river swept along there, overflowing both its banks because of the rain. So, being unable to cross to the farther bank, he said to a boatman who was standing there on the shore: "Oarsman, take me across this river." He replied: "Traveler, today this river is overflowing its banks; how can it be crost? Moreover, a wise man should avoid crossing a swollen river. And thus it is said:

> 1. It is well to avoid carefully the crossing of a great river, enmity with a great man, and a strife with a great crowd of men. Also:
>
> 2. One should under no circumstances put confidence in the actions of women, in a swollen river-crossing, in a king's favor, in the friendship of a serpent, or in the love of merchant."

The carrier of the gems said: "Oarsman, tho what you say is true, my business is important, and an exception prevails over the rule. And thus it is said:

> 3. An exception shall of course prevail as against the general rule; or the first may be said regularly to annul the second.

Thus my crossing the river is a matter of general rule, but the king's business is more important." The oarsman said: "What is this so important business of the king?" The carrier of the gems replied: "If I do not come into the king's presence this very day bringing ten jewels, the king's command will be broken, and he will punish me." The boatman said: "Then if you will give me five of those jewels, I will take you across the river." So the carrier of the gems gave the boatman five of the jewels, and crossing the river came into the king's presence, and gave five jewels into his hand. The king said: "Carrier of the gems, why have you brought only five jewels? What have you done with the other five?" The gem-carrier said: "O king, listen, and I will tell you. I left this city with that merchant, and came to his city, and he gave me the ten jewels. And when I had taken them and left that town, as I was returning home, upon the way there came a very violent rainstorm. And by reason thereof a certain river had overflowed both its banks and was rushing along in a fresh torrent. Now I reflected that I was bound to look upon your majesty's feet within eight days; and so I gave a boatman five jewels to take me

across the river, and brought the other five with me. If I had not returned within the eight days, your majesty would have been offended because of the breaking of your command. And it is said:

> 4. To break the commands of kings, to neglect to pay the honors due to brahmans, and to let women sleep alone, is declared to be the same as killing without a weapon.

So reflecting I gave them to him." When the king heard his words he was greatly pleased, and gave the carrier of the gems the other five jewels.

Having told this story the statue said to King Bhoja: "O king, Vikramāditya was supreme in the virtue of magnanimity. If such magnanimity is found in you, then mount upon this throne." And hearing this the king was silent.

Here ends the fifth story

METRICAL RECENSION OF 5

Once more the King of the Bhojas, purposing to mount the throne, approacht the fifth statue also; and she then spoke to King Bhoja, enlightening him: "A man of *such* generosity and magnanimity is (alone) worthy of this throne. Listen!

Once a certain great merchant, bringing jewels, came and lookt upon Vikramāditya, the king of kings. And when the king had bought these jewels for a fair price, he showed him yet another one. Then that council-hall became rosy with the film of brilliancy which was thrown upon it by the jewel which he treasured, (and the people were) transfixt with unprecedented wonder. The king honored and gratified the merchant with unusual gifts, and askt him: "Have you any other like it with you?" "In my home town, O king, I have ten gems finer than this; if you wish them, send some one." Hearing this the king was delighted, and so with the help of craftsmen he determined on ten crores as the price of the ten jewels. "You are to return on the eighth day from now, and come into my presence without fail, bringing the jewels." These instructions, difficult in the limits imposed, the king of the earth laid upon his servant, who acknowledged them with a bow of the head and quickly went forth. And when the eighth day arrived he came back again to the city, having obtained the jewels, and handed to the king five jewels. Taking them, the king said to his servant: "But tell me where the other five are." Thus questioned he made an obeisance and said courteously: [24]

"Sire, in accordance with your command I quickly obtained the ten gems; but midway upon the homeward journey a rain came upon me. Now a furious river hindered me, blocking my way, with its water muddied from the flood of the cloud-burst, tearing away its banks. Now I was filled with distress, thinking: 'This stream is quite impassable, and no ferryman is here; how can I get there today?' At that moment, owing to the power of (my previous deeds of) virtue, a man came up; and I said to him: 'Friend, take me across this river.' Hearing my words he lookt on the river, filled to the brim, and said, trying to encourage me: 'Friend, that very thing is what I wish to do; but wait two or three days; what haste is there?

Ten things can never be made sure of: dice, a harlot, water, fire, a rogue, a goldsmith, a prince, an ape, a boy, and a cat. Woe shall always be to him who puts trust in the actions of women, in a river-ford, in a king's favor, in the friendship of a serpent, or in the love of a merchant.' Tho he thus would have prevented me with sage counsel [nīti], I replied to him in turn: 'All this is of no consequence in the face of such an important matter as mine. This very day I must look upon the king's two majestic feet. What man may transgress the command of the king?' When I said this the man lookt at me and answered in turn: 'I will take you to the other bank of the river if you will give me five jewels.' Hearing this a great perplexity arose in my mind: 'Ought I or ought I not to give him such a ferry-fee as this? If I give up the king's property, it will be a poor exhibition of business judgment; but if I do not give it up, I shall be in great danger thru breaking the king's command. What can I do to be safe, and what expedient is there for me in such a case?' Thus while my mind was hesitating, a great inspiration came to me, to wit: 'Soft, bright, and beautiful garments; abundant riches; and ornaments of jewels entrancing in brilliant splendor; lovely women of more than human charm, and adorned with virtues; all these things are common to (all) men of exceptional fortune, and their fruits are the enjoyments derived from the objects of sense. But the peculiar property of kings is that their authority prevails upon the earth.' As I meditated in this way, there occurred to me furthermore two stanzas of ancient tradition, spoken long ago: 'The only aim of royalty is authority, the only aim of asceticism is a life of chastity, the only aim of learning is complete knowledge, the only aim of money consists in giving and enjoying it.' 'To break the commands of kings, to neglect to pay the honors due to wise men, and to let women sleep alone, is declared to be the same as killing without a weapon.' Thus deciding, and afraid to violate your command, I gave up the five jewels, crost over, and have arrived at your feet."

Hearing these his servant's words, King Vikramāditya was pleased, and gave him the (other) five jewels as a reward.

If such magnanimity and such (knowledge of) propriety are found in your majesty, then, great king, mount upon this great throne.

Here ends the fifth story

Brief Recension of 5 [This, in mss. of BR, is 7

Again a statue said: O king, give ear.

One time a judge of gems came into Vikramārka's presence with some gems, which the king bought. Thereupon he offered the king another jewel, a marvelous one. The king said: "Have you any others like it?" Said he: "I have ten in my town, and the price of them is a crore and a quarter each." So the king gave him twelve and a half crores, and sent a man with him, saying: "Fetch the jewels quickly; go along with him." The servant went forth, saying: "On the fourth day I shall return again and touch your majesty's feet." Now on the fourth day, as he was returning to the king with the jewels, on the way a river near the city was rushing along in flood, and there was no one who should take him across. Then a man came up; (and the messenger said:) "Ho there, take me across." He answered: "Why such haste?" Thereupon the messenger told him the whole story. The boatman said: "If you will give me five jewels, then I will take you across." So he gave him the five jewels,

and crost the river with the other five, and gave them to the king, telling him what had happened. "O king, I do not transgress your command. And it is said:

1. What use is there in relying on kings who do not possess the six qualities of authority, glory, defense of brahmans, generosity, enjoyment (of means), and protection of friends ?

2. To break the commands of kings, to neglect to pay the honors due to brahmans, and to let women sleep alone, is declared to be the same as killing without a weapon."

Then the king was pleased, and said: "You have kept my command; so to you I give these five jewels."

The statue said: O king, let him who has such magnanimity mount upon this throne.

Here ends the seventh story

Jainistic Recension of 5

When King Bhoja on another occasion had again made all the preparations for the coronation-rite and was mounting the throne, the fifth statue said to him: "O king, only he mounts on this throne who has generosity like Vikramāditya's." And when the king askt "Of what sort was that generosity ?" the statue said: "O king, in the words of the verse:

1. After the king had bought various ordinary jewels, a jewel-merchant offered him a certain rare gem. When the king straightway askt "Have you any other such ?" he said: "Lord, I have ten." So by way of price the king gave him ten crores of niṣkas, and sent therewith a man whom he commanded to return on the fourth day.

2. He speedily acquired the jewels and returned, and kept the king's command by using half of the ten (jewels) to effect a quick passage of a river. The rest he gave to the king, giving him an account of what he had done. But the magnanimous king said: "Take these also, yourself, because you kept my command."

In Avantī-city, the noble King Vikrama. One time a certain merchant sold some jewels to the king. After that he again offered him one very precious gem, thru whose splendor light shone in the darkness. This also he took, for the price of a crore. Then he askt him further: "Have you any other such gems as this ?" He replied: "At home I have ten such." So the king had the price fixt and gave him ten crores in money, and sent along with the merchant a servant of his own, with the understanding that he should be back within four days. This man went with the merchant to his village, and received the gems which the merchant gave him; and as he was coming back he perceived that a river near Avantī was in flood; and he halted on its bank. At this point there came up a certain man, to whom he said: "Take me across." The man replied: "Why such impatience? Wait for a time; put no trust in the water! For:

3. It is well to avoid carefully the crossing of a great river, enmity with a great man, and a strife with a great crowd of men."

He replied: "This is true, but one truth may overrule another, since:

4. An exception shall of course prevail as against the general rule; or the first may be said regularly to annul the second."

The other said: "Then tell me what your business is." So the king's man told him the matter of the jewels and the command to return in four days. Thereupon he said:

"If you will give me five gems, then I will take you across." So he gave him five gems, and crost the river, and came into the king's presence, and gave him (the remaining) five jewels. The king said: "Where are the other five?" Said he: "O king, that the king's command might not be broken I gave five jewels to be ferried across the river. For:

5. The only aim of royalty is authority; the only aim of asceticism is a life of chastity; the only aim of learning is complete knowledge; the only aim of money consists in giving and enjoying it.

6. To break the commands of kings, to neglect to pay the honors due to great men, and to tell the secrets of people, is declared to be the same as killing without a weapon.

O king, fortune is found repeatedly in many, but authority is hard to attain." Hearing this the king was pleased, and gave him the other five jewels.

Therefore, O king, if such generosity is found in you, then mount upon this throne to your heart's content.

Here ends the fifth story in the Thirty-two Tales of the Throne

6. Story of the Sixth Statuette

Vikrama gratifies a lying ascetic

Southern Recension of 6

When the king was again mounting the throne, another statue said: "O king, he who has the magnanimity of Vikrama is alone worthy to mount upon this throne." Bhoja said: "Tell me a tale of his magnanimity." She replied: "Hear, O king.

Once when Vikramāditya was king, at the spring festival in the month Cāitra he went into the Grove of Love with all the women of his harem, to enjoy himself. In that grove:

1. "Since the mango-trees are putting forth feathered shafts upon shafts with dense cascades of juices, and (with their rustling) are conversing in reply to the buzzing of the swaying swarms of the female bees, and (so) are providing an embellishment for the cries of the cuckoos in their self-centered sport; therefore the great festival of (the spring-month) Cāitra is spread far and wide." So they proclaimed on all sides. And likewise:

2. Carried by a gentle breeze from sandalwood trees, the pollen made dense (the air of) the highest heaven, and the charming young mango shrub spread gladness around, its easy-yielding twigs swaying with the touch of bees' wings.

In this Grove of Love, adorned with such various sorts of trees and flowers, in a playhouse fragrant with different kinds of incense and

containing a court built of moonstones, and charming with sapphire-inlaid walls, the king for some time indulged in play along with beautiful women of all the four classes, lotus-women [padminī] and the rest [see page 85, line 3], who were adorned with fair garments, betel, flowers, and ornaments. In the neighborhood of that grove there was a shrine of Caṇḍikā, and there a certain celibate stood. When he saw the king come to that place, he reflected in his heart: "All to no purpose do I spend my life thus in the practice of asceticism. I have tasted no happiness, not even in dreams. What manner of argument is it that after spending one's time in misery all one's life, one shall enjoy the fruits of ascetic practice when dead? Some say that sensual pleasure is mixt with pain, and so should be avoided by a wise man; but this is a fool's idea. And it is said:

> 3. It is a fool's idea that the joys that come to men from association with objects of sense must be avoided because pain is connected with them. Who, pray, that has his own interests at heart, would throw away rice, rich in fine white kernels, because it is mixt with some particles of their husks?

Therefore even at the expense of great trouble one should certainly enjoy the pleasures of (the love of) women, a happiness which is the cream of this round of existence. And it is said:

> 4. In this unprofitable round of existence the best thing of all is a gazelle-eyed woman. For her sake men seek after wealth, and without her what is the use of wealth?
>
> 5. 'In this unprofitable round of existence the best thing of all is a fair-hipt woman;' it was with this thought in mind, I ween, that Çambhu [Çiva] took his beloved upon his lap.

Now King Vikramārka has come hither. So I will beg of him a donation of land, marry some girl, and engage in worldly pleasures." Thus reflecting he went into the king's presence and recited this blessing:

> 6. "May the sidelong glance of Durgā protect you! the glance that is accompanied by a mass of rays from the vibrating nails on the back of her hand, while her fingers are artistically poised [literally, in the khaṭakāmukha-position (mss. kaṭa°)] as for drawing the bowstring; the glance that creates the delusive impression that bees are swarming eagerly upon her ear-garland of flowering twigs."

Then the king caused him to sit down and said to him: "Brahman, whence have you come?" Said he: "I remain in this very spot paying devotions to the World-mother. Fifty years have past by

while I have been unceasingly doing homage to her. I am a celibate. In the latter part of this past night the goddess came to me in a dream and said: 'Brahman, for this long time you have undergone hardships in paying homage to me; I am satisfied with you. So do you now take upon yourself the way of life of a householder, and beget a son; afterwards fix your mind on final salvation. Otherwise there can be no happy outcome [or, attainment of heaven] for you. It is said:

> 7. Having discharged the three debts let a man fix his mind on salvation. He who seeks salvation without having discharged them falls to hell. [A brahman's three 'debts' are: Vedic study (owed to the seers), sacrifice (owed to the gods), and a son (owed to his ancestors).]

And so: when one has been a celibate student he shall become a householder; when he has been a householder he shall become a forest ascetic; when he has been a forest ascetic he shall become a wandering mendicant. [These are the four āçramas or stages of life of a pious Aryan.] Moreover, I have spoken to King Vikrama in a dream, and he will fulfil your desires.' Thus the goddess spoke in the dream, and so I have come into your presence." Thus he told a lying tale before the king. Hearing this the king reflected in his heart: "The goddess has not spoken in a dream; this man is certainly lying. Be it so; nevertheless he is in need; I must by all means fulfil his desire. And it is said:

> 8. A king who gives a gift to one in need, who pays due honors to a neglected idol [liñga], and who always protects his suppliants, shall obtain the reward that belongs to an açvamedha [great Vedic 'horse-sacrifice']."

Thus reflecting he caused a city to be built there, and crowned the brahman king and establisht him in that city, and gave him a hundred charming houris, and fifty elephants, and fifty horses, and forty chariots, and five thousand attendants; and he named the city Caṇḍikāpura. So the brahman, his desires being wholly fulfilled, wisht the king well with formal blessings. And the king went to his own city.

Having told this story the statue said to the king: "O king, if such magnanimity is found in you, then mount upon this throne." And the king was silent.

Here ends the sixth story

METRICAL RECENSION OF 6

Once when King Bhoja had again sought out a favorable day and was desirous of mounting the throne, a statue said to him: "O king, if your majesty has the great magnanimity of Vikramāditya, then you are worthy to ascend here." Hearing this he said: "Tell me, of what sort was his magnanimity?" And she then said:

One time the king, to enjoy himself, went into a great inner palace [or, harem], adorned with high golden arches and pillars, where there were halls that rivalled the home of Indra with their columns of ruby and pearl, moonstone balconies, and staircases of sapphire. Here there shone a glittering park, adorned with mango, campaka, and açoka trees, and full of cuckoos singing their quavering gentle notes. And its ponds shone with flights of steps (leading down to the water) made of cat's eye and such gems, while their water was sprinkled with yellow dust from stamens of opening lotuses. Play-houses were found there too, with gravel-covered roofs, their walls completely decorated with lāmajjaka and other creepers. Several days he spent here enjoying himself, in the company of pleasantly talking boys and charming women, while courtezans of all four sorts — young and artless, passionate and bold — adorned the place, glittering with their ornaments; some rich in saffron-colored garments, some in clothing white as milk, some varicolored as paintings, they seemed as if invoking love. Charming women attended the king, who was like Delight visibly embodied, like Passion incarnate, like Love in manifest form; while houris, resplendent in the beauty of limbs gracefully embraced by clinging garments, sprinkled him with saffron-water from sprays. Moving in their midst the king appeared like Manmatha [the god of love]; indeed, Manmatha himself was not (in comparison with him, so good) an exposition of the meaning of the word [which the Hindus derived from man(-as) and math-a, 'mind-disturber']. So beholding his own happiness, the source of riches of joy, he thought lightly (in comparison therewith) of the bliss that is rich in the enjoyments of the Heaven-of-Men [a particular paradise; janaḥsvarga, otherwise called janaloka]. [29]

While King Vikramāditya was thus subject to the darts of love, there came from the mango-grove a certain sage, who reflected thus in his mind, tortured by poverty: "A curse on this life of mine, that partakes only of misery. I am tormented with cold and heat, not seeing the doors of a house — not to mention the delight of kissing the ardent lips of a beloved mistress! So I will today see King Vikramāditya and petition him, that I may obtain fortune and be henceforth happier forever." Thus meditating he went and lookt upon the king, and at his command sat down, repeating words of supreme blessing. And when the king kindly askt him for what purpose he had come, the shrewd brahman said to him, in lying words: "O king, my mind was tormented by the grief of extreme poverty, and to obtain wealth I entered a penance-grove to do penance. And I underwent extreme ascetic practices in the presence of Caṇḍī; a hundred years have gone by since I have been doing penance here. At midnight last night the goddess became propitiated, and spoke to me thus: 'Go to Vikramāditya: he will grant your desire.' So hearing the goddess's words I have come into your majesty's presence. Do at once what seems best to you, noble king." Hearing his words the king reflected: "Has the goddess said anything (to me)? Is this brahman perchance lying? Be that as it may; I will grant his desire." Making up his mind to this effect the king said to the brahman: "I will make good the words of the goddess, and will not offend your worship. Choose the boon you have

won by your austerities in the penance-grove." Then the brahman said: "O king, right here where I have performed my penance, let a city be built for me, named Caṇḍikāyatana." In accordance with his words the king, the sole lord of the earth, built there a city, caused to be given to him three crores of gold from his treasury, and presented him with ten thousand horses, six hundred elephants, and an enormous throng of attendants. Thus from the king that brahman obtained fortune, and dwelt in the fair city called Caṇḍikāyatana.

Such a magnanimous king was Vikramāditya upon earth. If you could do the like, then ascend this throne.

After the statue had spoken thus, the king turned back, because his desire of hearing about Vikrama's virtues had stopt him for so long a time (that the favorable moment had past by).

Here ends the sixth story

Brief Recension of 6

Again a statue said: O king, listen.

On one occasion, when the king was going forth to conquer the regions, he stopt in a certain mango-grove, near a shrine of Caṇḍī. There a devotee of the goddess said: "O king, I have been worshipping the goddess in celibacy for a period of fifty years. The goddess has just become satisfied with me, and has said: 'Go to Vikramārka, and he will fulfil your desire. I have given him a command.' Therefore I have now come to you." The king reflected: "The goddess has given me no instructions; nevertheless this man is in distress." With this thought he built a city on the spot, and crowned him king, and gave to that lying brahman a complete fourfold army, with riches and gold, and a hundred sixteen-year-old maidens.

The statue said: O king, let him ascend here who has such magnanimity.

Here ends the sixth story

Jainistic Recension of 6

Again on another occasion when King Bhoja had made full preparation for the coronation-rite and was mounting the throne, the sixth statue said: "O king, he ascends this throne who has magnanimity like Vikramāditya's." And when the king askt "Of what sort was this magnanimity?" the statue said: "O king, in the words of the verse:

> 1. An ascetic, giving up his devotions to the goddess, falsely said: "I have been sent to you by a vision, O rejoicer of the world." Vikrama, tho taking all this into consideration, to fulfil his desire built a city, and gave him a very prosperous kingdom, along with a hundred clever women, saying: "The goddess is satisfied with you."

In Avantī-city the noble King Vikrama stood in his council-hall. One time in the spring the keeper of his pleasure-park was announst by the usher, and said, placing his folded hands upon the surface of his forehead (as a gesture of respect): "Sire, in your pleasure-grove all the various trees are in the bloom of young shoots, flowers, and fruits; the mango-trees, cocoanuts, citron-trees, bījapūras [another citron], orange-trees, puṁnāgas, campakas, açokas, fan-palms, tamālas, banana-trees, kaṅkolīs, clove-trees, lavalīs, ketakīs, jasmines, mucakundas, damanakas, and the rest. Therefore it

is now the time for the spring-festival." Hearing this the king went to the pleasure-grove, accompanied by his queens, concubines, dancing-girls, and other women. There, with these beautiful women, representing all the four classes [as enumerated by the erotic writers] of padminī ['lotus-women,' the ideal type], hastinī ['elephant-women,' coarse and passionate], çañkhinī ['seashell-women,' imperious and excitable], and citriṇī ['variegated-women,' delicate and moderate in passion], who were skilled in all the bodily gestures and other arts of dancing and mirth, allurement and passion, coyness and coquetry, who were clever in witty, indirect, punning, and facetious conversation, and who were adorned with many beautiful ornaments; the king, like an elephant among his mates, like an incarnation of a drama played without men [only by women as actors], enjoyed to the full the highest delights of this earthly existence, engaging now in flower-gathering, now in play in the water, now in musical entertainments, now in swinging, now in kadalīgṛha [? 'banana-house'] and other games.

Seeing the king thus occupied, a certain ascetic, whose body was emaciated from practising austerities for a long time in that forest, lost his contempt for the world, and reflected:

> 2. "A face that mocks the moon; eyes able to laugh at lotuses; complexion surpassing gold; a mass of hair that outdoes a swarm of bees (in density); two breasts that rob elephants of the glory of their frontal protuberances; large protruding hips; and captivating gentleness of speech; these are the natural adornments of maidens.

This worldly delight, which I had obtained, I was a fool to give up. What is the use of this asceticism, which brings distress in this world, and is further blemisht by the doubt of obtaining rewards after death ? For:

> 3. Let a man simply view his beloved; what need for other views [punningly: 'other philosophical opinions'] ? For thereby even a heart that is subject to passion obtains rest.

Therefore I will go to the king." So reflecting he went into the king's presence. When the king askt why he had come, he said: "Sire, this day the goddess has become satisfied with me, and has sent me to you, saying: 'Go, the king at my command will give you what you desire.'" Hearing this the king thought: "Ah, the development of this man's penance is broken. For:

> 4. Gazelle-eyed women steal away the heart when seen only in a picture; how much more their (actual) glances, quivering with amorously gay coquetry ?

Moreover, in the āgama (Jainistic scriptures) it is said:

> 5. Let the celibate shun a woman, tho she be bereft of hands and feet, deformed in ears and nose, and even a hundred years old.

Ah, the tricks played by sensuous objects! For:

> 6. Be the objects of sense however unprofitable, and in the last analysis pleasureless also, and even tho one despise them, as being certainly the seat of every evil; nevertheless a certain overwhelming, indescribable power of them breaks forth, even in the hearts of those who have concentrated their minds upon the inner truth.

Now the goddess has given me no instructions, but this man speaks falsely, in his eagerness for enjoyment. Now I ought to fulfil his wish, as he is in distress. For:

> 7. The thirst-tortured sārañga-birds cry out loudly to the rain-clouds, and the clouds instantly pour down streams of water for them (to drink). What are the

clouds to the birds, or the birds to the clouds? Those who are in need should not fail to ask (for aid), and great men should not fail to give aid (to the needy)."

Then the king had a new city built for him there, and crowned him king, and gave him a hundred courtezans. Thereupon the king went to his own city.

Therefore, O king, if such magnanimity is found in you, then do you mount upon this throne.

Here ends the sixth story in the Thirty-two Tales of the Throne

7. Story of the Seventh Statuette

Two headless bodies brought to life by Vikrama

Southern Recension of 7

When the king again in an auspicious moment approacht to mount upon the throne, another statue said: "O king, he is worthy to mount upon this throne who has the magnanimity and heroism of Vikrama." Bhoja said: "Tell me a tale of his magnanimity." She said: "O king, listen.

While Vikramāditya was king all people were happy, and the thorns of evil men did not exist in the world. All people were devoted to good conduct. The brahmans were interested only in the study of the Vedas and the lawbooks and in the performance of their duties, and were steadfast in the six religious acts (of studying and teaching the Veda, sacrificing for themselves and for others, giving and accepting gifts). All the castes showed fear of evil, love of fair fame, inclination to benevolence, devotion to truth, hatred of covetousness, abhorrence of slander, eagerness to show mercy to (all) creatures, devoted worship of the Supreme Lord, purity of body, reflection on good things as to whether they were transient or eternal, prudence with respect to the next world, truthfulness in speech, steadfastness in keeping their word; and the virtue of magnanimity was in their hearts. Thus the whole world, filled with right desires and purified at heart, dwelt in happiness thru the grace of the king. In this city there was a certain merchant named Dhanada. There was no limit to his wealth; all objects of value that any one might seek were to be found right in his house. Tho he was thus endowed with all good fortune, there arose in his heart a consciousness of the transiency of all goods: "How now! unprofitable is this round of existence, and the whole mass of objects of wealth is transient.

1. Know that union with dear ones is like the mirage of a city in the sky; that youth and wealth both are even as a mass of clouds;

that dependants, sons, the body, and all such things are as unstable as lightning; and that all the objects of this round of existence endure but for a moment. And so:

2. A refuge that is no real refuge — she is the root of man's bondage,—a wife, so quickly won, the door to troops of miseries. Consider ye! sons are foes! all that relinquish ye! cleave ye to righteousness unspotted, ye who desire a refuge.

Therefore righteousness is the only refuge of creatures that are subject to the round of existence. And thus it is said:

3. Righteousness preserves if preserved, but if destroyed [transgrest] it most assuredly destroys people. Therefore it should never be transgrest; for it is always the sole refuge of those bound up in the chain of existences. Righteousness permits a man to attain, in this world, even that station on which ascetics fix their minds. There is no other friend than righteousness, and moreover no one is truly happy or learned except the righteous man.

4. Righteousness can bring about a joy that is the cream of (the delights of) the serpent-princes' city (in the underworld); Righteousness is the cause of great joy to those who strive thereafter, when they have attained the world of men; it is in Righteousness that the flavor of the unceasing happiness of the heavenly city has its origin; does not Righteousness make the fitting opportunity for union with one's mistress, Salvation ?

Therefore a wise man must give away the store of wealth he has acquired to worthy persons, so as to lay up a store of righteousness. Given to them wealth becomes multiplied. And thus it is said:

5. When wealth is bestowed upon worthy persons, it derives increast value from its recipient; just as a drop of cloud-water in a sea-shell turns into a pearl. And so:

6. As the tiny seed of the banyan tree, falling upon good and fruitful ground, spreads abroad mightily, just so a gift given to a worthy person."

Reflecting repeatedly on these truths, he summoned the scripture-learned brahmans and heard from them the account of all the gift-presentations described in the chapter on gifts composed by Hemādri, namely: the cow-present, land-present, girl-present, knowledge-present, food-present, water-present, and the rest. And when he had made all these presents to worthy persons, his heart being thereby purified, he again reflected: "All these rites of almsgiving and so forth which I have instituted will become fruitful only when I have gone to

Dvāravatī and seen Kṛṣṇa." So reflecting he set out for Dvāravatī. Coming to the seashore he summoned a ship-master, paid him a great price, and took on board various people, including monks, ascetics, strangers, and poor people; and holding religious conversations with them in friendly intercourse, he set forth. In mid-ocean he saw a small hill, and upon that hill there was a great shrine. So going to the shrine he worshipt the goddess, the Queen of the Earth, with the sixteen-fold oblations of perfumes, flowers, and so on, and did homage to her. And when he cast his eyes to the left of her (statue) he beheld a pair, a man and a woman, whose heads were cut off. And on the wall before them he saw an inscription: "Whenever some benefactor of others, endowed with great heroism, shall worship the Queen of the Earth with blood from his own neck, then this pair, the man and the woman, shall come to life." When the astonisht Dhanada had read this inscription he embarkt again on his ship and came to Dvāravatī. And when he had lookt upon Kṛṣṇa he made obeisance and praised him, thus:

> 7. "One single obeisance made before Kṛṣṇa is equal in its effect to the purification-rites performed after ten açvamedhas ['horse-sacrifices'; that is, 'is equal to ten completed horse-sacrifices']. The performer of ten açvamedhas is born again; but one who has made obeisance to Kṛṣṇa is not destined for rebirth."

Thus praising the noble Kṛṣṇa he paid honors to him with the sixteen-fold rites, and gave Kṛṣṇa all the wondrous and precious gifts which he had brought with him. And having stayed there three days he went to his own city, and presented all his relations with the gift of the favor of Kṛṣṇa. And on the morrow he went to see the king, taking with him some precious gift; for it is said:

> 8. One should not come empty-handed to see a king, a deity, or a guru [spiritual preceptor], and least of all a soothsayer. With the fruit (offered) one should indicate the fruit (expected). And:
>
> 9. One should not come empty-handed to see a beloved wife, a dear friend, or a young son; neither a soothsayer, nor a king.

So he gave to the king the favor of Kṛṣṇa and then sat down. Then the king inquired if his journey had been pleasant, and askt him to tell if he had seen any strange thing. And he told him the story of the shrine of the Queen of the Earth, situated in mid-ocean. Hearing this the king was amazed, and set out with Dhanada for that place. And in the shrine he beheld the two (headless) trunks lying at the goddess's left hand. Straightway calling upon the goddess in his mind he put

his sword to his throat; but then the two trunks became provided with heads and restored to life, while the goddess snatcht the sword from the king's hand and said: "O king, I am satisfied; choose a wish." The king replied: "O goddess, if you are graciously disposed, then give this pair a kingdom." Then the goddess gave a kingdom to that pair, and the king returned with Dhanada to his own city.

Having told this story the statue said: "O king, if such courage is found in you, then mount upon this throne." And hearing this the king was silent.

Here ends the seventh story

METRICAL RECENSION OF 7

When the king had again sought out a favorable day and was desirous of mounting the throne, the seventh statue, seeing him, halted him with charming words. The king said to her: "Why do you stop me?" And hearing the king's words the statue replied to him: "O king, hear the reason why you are stopt by me; it is — the great deeds of Vikramāditya! [6]

While he was governing the earth the people were happy. At that time there was no man in the world who was subject to misfortune. Not a single one of the seven vices showed its head ever. The castes did not fix their minds (with a view to marriage) on any except those of their own caste. The words and the actions of the brahmans were wholly concerned with the exercises of religious meditation and the study of the çāstras; such were their daily habits. The people showed attachment to benevolence, love of truth at all times, eagerness to obtain fair fame, and abhorrence of the error of fraud; hatred of slander, and inclination to speak well of their fellows; their hearts were carefully intent upon showing compassion to all creatures. They suffered great outbreaks of alarm as a result of even a small misdeed; because they were conscious of the transiency of the body, they were continually devoted to deeds of virtue. Everyone was truthful in words, excessively generous of hand, right-minded at heart, and gracious in look. [20]

In this king's city, which boasted such people and was full of families endowed with gentleness, there was a certain rich merchant. He was named Dhanada; and he had riches like Dhanada [epithet of the god of wealth]. He was munificent, virtuous, and intelligent, and especially beloved of the king. Now while he was dwelling in constant happiness in his house, once such a thought as this arose in his mind: "Thru my wealth I have obtained complete possession of this world's joys; but I have taken no steps to acquire those that pertain to the other world. Therefore I must associate with wise men, as I desire my own welfare." All this then he did, and his mind thereby became righteous. The qualities of passion [rajas] and darkness [tamas] became eliminated in him, and that of goodness [sattva] became perfected. Then he performed alms-giving, that his heart might become spotless. When his heart was thus completely purified, he attained to that freedom from passion by which Nārada and other (great seers) past thru the bewilderment of the cosmic illusion [māyā; this and the preceding sentence but one contain allusions to technical philosophy]. And after many days' time had gone by, he set out with a large company for Dvārakā [= Dvāra-

vatī], where Kṛṣṇa the Lord of All protects the whole world. And whatever poor, weak, or aged persons came together to him, the soul-purified Dhanada carried them, every one, across the Lord of Streams [the ocean]. So this Dhanada with his company journeyed across over the sea; and arriving at a certain island, he engaged in commerce there. Once as he wandered about he accidentally happened in person upon a place where a shrine of Çiva shone forth, with a golden temple. There was a marvelous lake, charming with a group of trees, and adorned with a crystal stair that made a path to the water. When that excellent merchant came near to this place, he stopt there, bathed in its fair lake, offered regular oblations in the fire, and did homage to the lord Çiva with flowers and other offerings, prostrating himself upon the ground. And as soon as he stood up, he saw, with wide-opened eyes, a verse written upon a tablet in front of the god: "If anyone who comes here shall cut off his own head, this couple whose heads are cut off shall straightway come to life, and also whatever magic power is desired will be given (to the devotee), by command of Çiva." [52]

Then in great excitement he let his gaze wander all about, and saw a man and a woman with their heads cut off, beside the (statue of the) god. The merchant's body broke out in sweat, and his hair all stood on end from consternation, and he straightway began to tremble, while his eyes blinkt and his mind was rent asunder. Then, pulling himself together somehow, he prudently left the temple and went back to his lodging-place. And at dawn the merchant, together with his company, once more embarkt on the ship, and quickly came to Dvārakā. There he made a complete prostration before the god Viṣṇu Nārāyaṇa, under the name of Kṛṣṇa, and praised him with a song imbued with devotion: "Hail, Lord of all the World! Hail, friend of all people! Hail, thou on whom all ascetics [yogin] depend! Hail, self-conquering hero! — Homage to the Creator of the Universe! Homage to the Preserver of the Universe! Homage to the Destroyer of the Universe! Homage to Him of Whom the Universe is the Form!" And when he had offered this praise and presented to Viṣṇu the riches he had brought with him, he went forth from Dvārakā, and came back to Ujjayinī-city. [68]

King Vikramāditya was pleased when he again beheld the merchant Dhanada, and said to him, in the midst of the assembly: "Welcome, dear friend. Are you wearied after your long journey? Tell me all (the tales) you have brought with you, of strange and marvelous things." Thus commanded by the king, the merchant told him all: "Great king, listen attentively to what I have seen. As I set out to go from here to Dvāravatī, there was on the way an island in mid-ocean, upon which the Lord Çiva dwelt. In front of this god there were the torsos of a man and a woman, separated from their heads; and this verse was written clearly: 'If any one who comes here shall cut off his own head, this couple whose heads are cut off shall straightway come to life.' This great marvel I have seen, O king of marvelous valor. From the mere recollection of it my body begins to tremble again." When he heard of this wonder, longing was excited in the king's heart, and he went forth together with that merchant to that shrine of Çiva. When he had viewed the whole sight there, and had pondered the purport of the verse, the king drew his sword upon his own neck. Then straightway the couple became alive. And staying his hand the Lord Çiva condescended to the king, saying: "Great King, I am appeased; choose any wish you desire, that you may enjoy the fruit of your abundant courage and heroism." Thus urged to choose, the king exprest this wish: "Even to yonder couple let a glorious kingdom

be given." "So be it" said the god, and therewith disappeared. The king returned to his city along with the merchant.

Thus the statue told a tale to King Bhoja. "If you are possest of such heroism, ascend this throne."

Here ends the seventh story

Brief Recension of 7 [This, in mss. of BR, is 5

Then the fifth statue said: Hear, O king.

On one occasion before King Vikramārka a certain man who had come from foreign parts with a great company told of his adventures: "O king, in the middle of the ocean is an island, and upon it a great penance-grove. Here there is a temple to Caṇḍī, where is placed a beautiful couple, a man and a woman, who are however lifeless. On the wall there is this inscription: 'Whenever a man will present his head here to the goddess, then they shall be restored to life.'" Hearing this the king went to that place, and entered the shrine of the goddess. There he saw the lifeless pair. Seeing them, the king put his sword to his own throat. Thereupon the goddess appeared and stayed the king by the hand, saying: "O king, I am appeased and grant you a wish; choose what you will." The king said: "Let this pair be restored to life by your grace, O goddess." Thereupon they were restored to life. The king returned to his own city.

The statue said: O king, let him who possesses such courage ascend this throne.

Here ends the fifth story

Jainistic Recension of 7

Again on another occasion, when King Bhoja had made complete preparations for the coronation-rite and was mounting the throne, the seventh statue said: "O king, he who has magnanimity like Vikramāditya's mounts upon this throne." And when the king askt "Of what sort was this magnanimity?" the statue said: "O king, in the words of the verse:

> 1. "By offering the king's own royal head, the beautiful lifeless man and woman lying beside the goddess may be brought to life;" such a report was brought to the king, and he went thither intending to do so. But his hand was stayed by the goddess; and when she said "Choose a wish," he replied: "Let this couple be brought to life, and let their desire be granted."

In Avantī-city, the noble King Vikrama. In his reign the people shunned the seven vices, did not transgress the rules of action which pertained to their own castes, meditated on the sacred word, and discust the (supreme) truth. They took delight in righteousness, and feared evil; they were eager for glory, devoted to benevolence, truthful in words, uncovetous in striving for wealth, not given to slander. They were mindful of the supreme soul, and despised the body; they had the generosity that is born of (a realization of) the transiency of wealth, and they had the right spirit in their hearts.

Here dwelt a merchant named Dhanada, who knew not the extent of his own riches. Whatever articles of wealth were found at all in the city, they all found their way to his house. One time he reflected: "I have acquired the goods of this world, but none at all of the future world. Without them, all this is fruitless, for:

2. What if one have obtained riches to satisfy all desires? What if one have set his foot down upon the heads of his foes? What if the bodies of men should endure for a world-age? — if the soul be not devoted to the constant practice of righteousness!"

So he performed virtuous acts of almsgiving in his house, in the manner prescribed in the Book of Gifts; and being desirous of visiting a place of pilgrimage, he went into a far country. And it came to pass that he embarkt somewhere upon a vessel, and came to an island in mid-ocean. There he saw a temple, and in front of it a lake enclosed by moonstone gems. And at the left of the temple he saw a couple, a man and a woman, of beautiful form, but with heads separated from their bodies. These the goddess had made to test noble men. And he was amazed at heart. Furthermore, on a stone there he saw this inscription: "Whenever some courageous man shall make an offering of his own head here, then life shall be given to these two." Then he reflected: "Ah, the strangeness of fate. For:

3. She brings what is unconnected into firm connexion, and causes to be broken apart in a moment what is well joined together; she makes this universe, composed of movable and immovable things. Mighty is Fate, I ween!"

Then this Dhanada went on with his pilgrimage. And when he had returned to the city he told all these things to the king. And the king was filled with amazement, and said: "Come, Dhanada, let us both go thither and view this marvel." So the king went with him by sea to that island, and saw there the couple, man and woman, and read the inscription. Then compassion sprang up within him, and he reflected:

4. "If a man has the power to help others and does not do so, his own soul is thereby lost as a result of his own perverseness, after he has once gained it."

So when the king had performed the rites of bathing and almsgiving and the like, he put his sword to his own throat, and was about to cut his head off. But the goddess stayed him by the hand, and said: "Noble sir, I am appeased, choose a wish." Thereupon the king said: "If you are appeased, grant life and a kingdom to this couple." Then the goddess said: "Noble sir, this device was conceived merely for purposes of trial. You alone are the ornament of the earth; there is no other righteous man in the world than you." Thus she praised him. And the king returned to his own city.

Therefore, O king, if such magnanimity is found in you, then do you ascend this throne.

Here ends the seventh story in the Thirty-two Tales of the Throne

8. Story of the Eighth Statuette

Vikrama causes a water-tank to be filled

SOUTHERN RECENSION OF 8

When the king was again mounting the throne, another statue said: "O king, if you have the magnanimity of Vikrama, then mount upon this throne." King Bhoja said: "Tell me a tale of his magnanimity." She replied: "Hear, O king.

When Vikrama was king, thru the mouth of his spies he learned of all manner of strange stories with which were connected various enter-

taining and astonishing incidents that happened everywhere in the round world. And it is said:

1. Cows see by their sense of smell, brahmans by the Veda, kings by their spies, and other people by their two eyes.

Hear, O king. Whoever is a king must know all about the condition of the people; he must know the thoughts of everyone. He must protect his subjects perfectly, punish the wicked, and defend the good; he must acquire wealth by proper means, and be equitable to his petitioners: for these are a king's five sacred duties. And thus it is said:

2. Punishment of the wicked, rewarding of the good, increasing his treasure by proper means, impartiality to petitioners, and care for the government; these are called the five sacred duties [literally 'sacrifices'] of a king. And again:

3. What matters it that a king performs services to the gods, if he oppresses his subjects? His divine services, prayers, sacrifices, and offerings should consist in this, that no tears be shed in his kingdom.

While Vikrama was thus ruling, one time his spies returned to the king's presence after wandering about the earth's surface, and being questioned by the king said: "Sire, in the land of Kashmir there is a certain very wealthy merchant. This merchant caused to be dug a reservoir five kroças [about ten miles] in extent, and in it had built a shrine to Nārāyaṇa [Viṣṇu] 'Resting-on-the-Water'; but no water would stay therein. Again, in order to produce water there, this merchant caused the brahmans to perform an entire four-fold ritual service, including the coronation rite, in honor of Varuṇa; but still the water would not stay there. On this account that merchant was much distrest, and sat every day on the edge of the pond and sighed: 'Alas, the water will in no wise stay here; my labor has been in vain.' Now one day when he was sitting on the edge of the reservoir, there was heard a superhuman voice in heaven, saying: 'How now, son of a merchant! Why do you sigh? When the pond is sprinkled with blood from the neck of a man bearing the thirty-two superior marks, then pure water will stay in it, and not otherwise.' Hearing this the merchant fitted out a great dining-pavilion on the edge of the pond; and all the people who dwelt in his country came together to eat in this pavilion. And the superintendents who stood there made proclamation thus before the people of the country: 'A hundred bhāras ['loads'] of gold shall be given to whatever man will sprinkle this pond with

blood from his own neck.' They all heard this announcement, but no one agreed to undertake the heroic deed. This very strange thing have we seen."

When King Vikramārka heard their words, he went himself to that place. And when he saw the great shrine, beautiful and spacious, of Viṣṇu 'Resting-on-the-Water,' and the reservoir, he was astonisht, and thought to himself: "If I sprinkle this pond with the blood of my neck, then it will become full of water, and it will be a benefaction to all people. This my body, even tho it should live a hundred years, must finally come to destruction; therefore a great man should not be selfish with his body. To benefit others even the body should be sacrificed. And it is said:

> 4. Tho one extend his life to cover a hundred autumns, he must in any case meet death, even lying in his bed. So the men who do not practise selfishness with their bodies, which are the chief disgrace of the whole world, being so easily subject to destruction, they are the light of the world. Moreover:
>
> 5. Ever and ever worn by disease, ever and ever the home of sorrow, ever nigh unto death is this body-cage of mortals.
>
> 6. Truly, those men of righteous deeds who, setting at naught their selfish advantage, have held the body valueless, are the ones who have gathered the fruit of this life."

So thinking he went into the temple before him, and having paid homage to Viṣṇu 'Resting-on-the-Water' and bowed down before him, he said: "Hail, deity of the waters! Since you desire blood from the throat of a man bearing the thirty-two superior marks, now be satisfied with this blood from my throat, and cause this pond to be full of water." Thus speaking he put his sword to his throat; but then the deity stayed his sword and said: "O hero, I am appeased by you, choose a wish." The king said: "If you are graciously disposed towards me, then make this pond to be filled with water." The deity said in reply: "O king, go quickly away from this place, and when you look back, it shall be full of water." Hearing this the king quickly went up on the bank of the pond; and the pond became filled with water. And King Vikrama went to his own city.

Having told this story the statue said to King Bhoja: "O king, if you possess such magnanimity, benevolence, courage, power, and other virtues, then mount upon this throne."

Here ends the eighth story

METRICAL RECENSION OF 8

When King Bhoja once more approacht to ascend the throne, the eighth statue said to him again: "O king, you may mount this throne when you have as great a store of heroism as Vikramāditya." When she had thus spoken, King Bhoja, his heart filled with curiosity, askt her as to his store of heroism, and she replied: [6]

"Let it be discovered what man in my city and kingdom is good and who is bad; who is righteous and who unrighteous, who is virtuous and who vicious;" to find this out the king once sent forth his spies on all sides. After a time two of them returned to the king from the land of Kashmir. And at his command these two spies spoke in the king's presence: "By your command this is what we have beheld with our own eyes. In the land of Kashmir, O sire, there is a certain rich merchant. He has caused a great pond to be dug, a yojana [not far from 8 miles; 4 kroças] in extent; but tho great effort has been made, no water is obtained there. Of what use is mere human power, when its possessor is deserted by fate? So that merchant went wearily every day to the pond, and sat sighing on its edge. To him thus plunged in an ocean of grief a voice proceeding from no person once spoke: 'Upon being sprinkled with blood from the throat of a man bearing the thirty-two superior marks, that pond will be filled with a flood of water.' Upon hearing these words he straightway took counsel with himself, and devised there a means for accomplishing his desire. He caused golden men to be fashioned of seven crores of gold [one from each crore], as the price of the blood to be taken from the throat of a man bearing the thirty-two superior marks. And he placed there upon the brink the golden images, and at the same spot upon a stone pillar caused a verse to be inscribed: 'If any man bearing the superior marks will sprinkle this shore with blood from his own neck, these golden images shall be his.'" [29]

Hearing this the king's curiosity was immediately aroused, and he went with the two spies to the place of the merchant's lake. Now in the middle of that pond there stood a temple of (Viṣṇu) "Resting-on-the-Water," in which appeared all of Viçvakarman's [the divine architect's] skill in construction. Upon the eight sides of that temple were severally placed the eight forms of Bhāirava [Çiva], and upon its borders Lambodara [Ganeça] and the other gods. There was stationed the Lord of the Dance [Çiva], the beloved of Caṇḍikā, with his circling arms thrown up in the ardor of the Çivaitic dance. And in front thereof was seen fixt a beautiful stone pillar, fifty hands in height including its pedestal. Upon it there was a beautiful statue of Viṣṇu incarnate as a boar; and Parameçvara [Çiva] too was set up in a place upon the brink, and his twenty-four forms where set up in the same spot. And offerings of food, consisting for the most part of cakes, were made there without restraint. And in front were the seven golden images, and the verse inscribed. [38]

Seeing all this the king rejoist. And meditating on the purport of the verse, he took counsel with his heart: "Today is the best of all times for me, since it gives an opportunity for serving others. This body is certainly bound to perish, and who knows when or how it will be? I will first fill this pond with water. The life of a mortal is transient, but glory reaches to the moon and stars." Thus the king determined. And when the sun had crept near to the western mountain, he performed his act of voluntary piety [niyama]. Paying thoughtful devotions to the great water-deity who desired blood from the throat, the king drew his sword upon his own neck. But staying him by the hand the deity said to him: "O king, choose a wish; commit no rash

act of violence." Hearing this he said: "Let this pond be filled with water, and let no one know that I am at the bottom of this, O divinity." "So be it!" Thus granting his desire the deity again disappeared; and the pond became instantly filled with a flood of water. But the king went to Ujjayinī, unobserved by any one.

If you are able to perform such acts as this, King Bhoja, then you are worthy indeed to mount upon this throne.

The king, hearing thus of the deeds of Sāhasāñka [Vikrama], was amazed.

Here ends the eighth story

Brief Recension of 8 [This, in mss. of BR, is 9

The ninth statue said: O king, listen.

One time the king, as he wandered about the earth viewing cities, towns, and fortresses, came to a certain city. There a certain merchant had dug a reservoir reaching down to Pātāla [the underworld]. But water would not stay in it. So the merchant, in distress, performed services to the goddess; and thereupon an unseen voice said: "When a man bearing the thirty-two superior marks is offered as a sacrifice here, then there will be water." Hearing this the merchant made (an image of) a man, of ten bhāras of gold, and made the stipulation that any one who should offer himself should take it. But still no one offered himself. Hearing this the king went by night to the beautiful pond. And making up his mind [or, composing himself], he said: "Let the deity of the place be appeased." But as the king was on the point of smiting himself in the throat with his sword, the deity stayed him by the hand, and said: "O king, I am propitiated, choose a wish." The king said: "Let this pond be filled with water." So, having made the pond full of water, the king went to his own city.

The statue said: O king, whoever has such courage may ascend here.

Here ends the ninth story

Jainistic Recension of 8

When King Bhoja again on another occasion had made complete preparations for the coronation-rite and was ascending the throne, the eighth statue said: "O king, he mounts upon this throne who has magnanimity like Vikramāditya's." And when the king askt "Of what sort was that magnanimity?" the statue said: "O king, in the words of the verse:

1. When someone told the king that, altho a rich man had caused a great pond to be dug, the goddess had ordained that no water should be obtained in it without the offering of the blood of a man bearing the thirty-two superior marks, and that no such man had been obtained, tho ten bhāras of gold had been prepared for the purpose; the king saved a suicide [literally, 'a suicide (masculine and personal, but indefinite, not referring to any particular person) was saved by the king'] by offering his own blood unbeknown to any one, and produced the water there.

In Avantī-city, the noble King Vikrama. One time the king sent forth his men to find out the facts about other countries. For:

2. Cows see by their sense of smell, wise men by the çāstras (books of learning), kings by their spies, and other people by their two eyes.

One among them went to the land of Kashmir. Here a certain rich man had caused a pond to be dug, but water could in no wise be made to stay therein. One time a divine voice was heard there, saying: " If an offering is made here with the blood of a man bearing the thirty-two superior marks, then water will remain constantly, and not otherwise." Hearing this, that merchant had (an image of) a man constructed of ten bhāras [' loads '] of gold, and set it up in a house of refuge [hospice] beside the pond. And whoever came there to eat was informed thus: " If any man bearing the thirty-two superior marks will give up his own body, to him shall be given this man's image made of ten bhāras of gold." But no one took it.

Having learned these facts, the king's servant returned to his own city and told the king. And hearing this, the king out of curiosity went to that place, and beheld the pond, the temple, the group of trees, and all the other arrangements of the place. Then in the evening, having performed the ceremonies of bathing and almsgiving and so on, he went down into the pond and said: " Whatever deity desires the blood of a man bearing the thirty-two superior marks, let her now be satisfied." So saying, as he put his sword to his own throat and was about to cut off his head, the goddess stayed him by the hand and said: " O hero, I am satisfied with you, choose a wish." And the king said: " If you are satisfied, then make this pond to be full of water, for the benefit of all people, and say nothing to any one concerning this matter of my coming here." Hearing this the goddess said: " O the generosity and magnanimity of this man! " Then the king went to his own city. And in the morning the people saw the pond full of water, and the golden man still standing there, and they were filled with joy, and said: " Look, how did the water come there ? "

Therefore, O king, if such magnanimity and generosity are found in you, then mount this throne.

Here ends the eighth story in the Thirty-two Tales of the Throne

9. Story of the Ninth Statuette

The fair courtezan who was visited by a demon

Southern Recension of 9

When the king again was ascending the throne, another statue said: "O king, he is worthy to mount upon this throne who has the magnanimity and heroism of Vikrama." Bhoja said: " Tell me a tale of his magnanimity." And she said:

While Vikrama was king his vizier was Bhaṭṭi, his sub-vizier Govinda, his general Candra, his house-priest Trivikrama. This Trivikrama had a son Kamalākara, who lived by the indulgence of his father, eating gruel with ghee, adorning his body with garments, jewelry, betel, and the like, and devoting himself to sensuous pleasures. One day his father said to him: " For shame, Kamalākara! How is it that you, tho you have obtained birth in the brahman caste, have thus be-

come the slave of your desires? This soul obtains very many births in different stations, and finally thru the power of good deeds is born in a human womb; but even in that case only by exceptional virtue is it born in a brahmanical family. And tho you have obtained all this, you have turned to evil courses. You are always staying away from home, and return to the house only at meal-time. Truly your behavior is unseemly. Moreover, this is the time for you to study and acquire knowledge; if you do not acquire knowledge at this time, later you will suffer great grief. And it is said:

1. Those who are afflicted by passion and whose good sense is destroyed by youthful follies, so that they do not study the sciences while they are young, are despised in their old age, and afflicted in body, as a lotus in the cold season. And so:
2. Those who have not learning, nor asceticism, nor generosity, neither morality, nor virtue, nor religion, they are a mere burden upon the face of the earth, and wander about in the world of mortals as beasts in human form.

In this round of existence there is no higher ornament for a man than learning. And thus it is said:

3. Knowledge is really man's highest beauty, a secret store of treasure; knowledge is the source of enjoyment, glory, and happiness, it is the Teacher of Teachers [or, 'revered of the reverend']; knowledge is a friend in foreign lands, it is the Supreme Godhead; knowledge is held in honor among kings, rather than wealth; one who has not knowledge is a beast. And so:
4. What value is there in an illustrious origin if a mortal be bereft of knowledge? But even a man of low birth, if he have knowledge, is honored thruout the three worlds.

For shame, my son! While I live you ought to devote yourself wholly to the study of science. The knowledge you acquire will perform all manner of friendly services for you. And it is said:

5. Knowledge cherishes us like a mother, enjoins on us the right way like a father, and rejoices us like a wife, driving away our sorrow; she spreads abroad our fame in all quarters, and augments our wealth; knowledge performs for us all possible friendly services."

After Kamalākara heard these his father's words he became filled with remorse, and said: "I will never look upon my father's face again until I have become all-learned." So saying he went to the land of Kashmir. And there he came to the teacher Candramāuli Bhaṭṭa [Bhaṭṭa

is a title equivalent to our 'Doctor'], and prostrating himself before him said: "My lord, I am a stupid fellow, who hearing your worship's name have come to study and acquire knowledge. Have mercy on me, and bring me into the possession of knowledge, noble sir." So saying he prostrated himself again. And when the teacher agreed, he followed his instruction day and night. And thus it is said:

> 6. Knowledge may be acquired by following a teacher's instruction, or by a great amount of money, or thru the medium of (other) knowledge; no fourth way is to be found.

While he was thus receiving instruction, a long time past. And finally one time his teacher took compassion on him and expounded to him the Charm of Perfect Knowledge. By learning this Kamalākara became all-learned, and taking leave of his teacher returned to his own city. On the way he arrived at the city of Kāñcī, where Anañgasena was king. In this city there was a certain woman named Naramohinī, who was incomparably beautiful. Whoever lookt upon her became inflamed with the fever of love and came into a condition of frenzy. But whenever any one slept with her to enjoy her, a certain rākṣasa [demon] dwelling in the Vindhya Mountains was wont to come and drink his blood, so that he died. Kamalākara, having seen this strange thing, went to his own city. And his parents and other kinsfolk, when they saw him back again, held a great feast. On the second day he went with his father to the king's residence. And when he had recited this blessing:

> 7. "That protector of the honey that hides in the white lotus, the protector of the heavens, who wears welfare (as a garment), may he work your welfare!"

he displayed the skill of his art in the assembly. Thereupon the king presented him with garments and other gifts, and askt him: "Kamalākara, what in particular did you see in the country to which you went?" Kamalākara replied: "My lord, there was nothing to see there, but as I was coming back, in the city of Kāñcī I saw a very strange thing." The king said: "Then tell me what you saw." And Kamalākara answered: "In that city of Kāñcī there is a certain woman named Naramohinī. Whoever sees her goes mad with love. But if any one sleeps with her, a certain rākṣasa who dwells in the Vindhya Mountains comes and drinks his blood, so that he dies. This strange thing have I seen." Then the king said: "Come then, Kamalākara; we two will go thither." So the king came with him to the city of Kāñcī, and saw the beauty of Naramohinī, and was amazed.

And he went to her house, and was hospitably entertained by her with washing of the feet, and with ointments, perfumes, and flowers. And she said: "O king, today I am become happy, and my house has become praiseworthy, since my courtyard has been made glad by the dust from your majesty's feet.

> 8. Today at last, after a long time, this my house has become praiseworthy, by reason of the grace acquired from the touch of your glorious feet.

My lord, partake of food in my house." The king said: "I ate even now, just before I came here." Then she offered him betel. Thus the first watch of the night went by; and Naramohinī went to sleep. In the second watch the rākṣasa came; and when he lookt at the couch of Naramohinī, there she lay asleep all alone, and there was no one else. But as he was going out again the king halted him and slew him. Hearing the noise thereof, Naramohinī awoke, and seeing the rākṣasa slain she greatly rejoist, and praised the king, saying: "O king, by your favor I am freed from danger; from now on the persecution of the rākṣasa is at an end. How can I repay you for this favor you have done me? For the rest, I will do whatever you say." The king said: "If you will do as I say, then favor yonder Kamalākara." So Naramohinī gave herself to Kamalākara. And Vikrama returned to Ujjayinī.

Having told this tale the statue said to King Bhoja: "O king, if such magnanimity, heroism, and benevolence are found in you, then mount upon this throne." Hearing this the king was silent.

Here ends the ninth story

METRICAL RECENSION OF 9 [This, in mss. of MR, is 10

Again at another auspicious moment, presided over by an auspicious planet, the king slowly came near to the throne. But the tenth statue, observing him, prevented his desire, and saying "Listen," told the tenth story:

King Vikramāditya, who was a storehouse of pure courage and heroism, dwelt in Ujjayinī, giving aid to the whole earth. He had a far-famed chief vizier, who was named Bhaṭṭi; Govindacandra was his general, while Trivikrama was his house-priest. This Trivikrama had a son named Kamalākara, who grew up constantly indulged and affectionately humored by his father. Seeing that his son was devoted to pleasure and lacking in knowledge, the brahman once said to the youth, gently, but with despair in his heart: "By your previous good deeds, my son, you have obtained birth in a noble family, and the form of a brahman, also the privilege of getting your sustenance without exertion. But those who do not accumulate learning, asceticism, generosity, morality, virtue, or religion in this world, they are mere beasts in human form. My son, knowledge grants us desired objects like the Cow-of-Wishes; and when

we sojourn in foreign lands she makes us glad like a mother. A man should accumulate the wealth known as knowledge, which cannot be stolen or taken away by any one else, by wife, brothers, thieves, kings, or kings' favorites." [19]

By the storm of his father's words Kamalākara's fair [literally, 'lotus-'] eyes were made wet, as is a real 'clump of lotuses' [by a rainstorm; the name K. means 'clump of lotuses'], and he was much grieved. "I will not look upon my father's face, standing in his house, until I have studied all branches of knowledge and acquired great glory!" Thus deciding, the young man straightway went forth from his house, and came to the land of Kashmir, the ornament of the earth. There in a certain brahmanical village was a wise man named Candracūḍa, who was acquainted with all the books of learning, like a second Vācaspati [or Bṛhaspati, the god of learning]. To him the wise son of Trivikrama told his errand; and having gained his assent, he remained there and eagerly followed his instruction. When he had finisht his education he went forth from his teacher's country to his own, and proceeding leisurely came to the city of Kāñcī. This city possest a beautiful temple, the shining residence of the earth-goddess; and it was fit to shatter the pride of the blooming city of Indra. In this city the sky seemed to be fringed with a great girdle of blue-lotus petals, because of the glances of women playing on the palace-tops. It was a store [literally, basket, receptacle] of powerful herbs for drawing fortune to oneself by (the magic art called) bewilderment; and it was protected by the powerful arm of King Jayasena. Here Nārāyaṇa in person gave a gift to Viriñca [Brahmā], and because he granted all desired boons to his devotees, he won the name of Gift-giver. [40]

Here was a certain woman named Naramohinī, of beauty like gold. She made the young men look deprest and stupefied because of the intoxication produced by her loveliness. Any one who once glanst at her went mad and raved; but if he went to her by night, wishing to enjoy her, he was killed by a rākṣasa. When he had heard all about this matter, the brahman's son returned to the city of Ujjayinī, and came to his own house. When the father saw that his son had returned home again, now learned in all the books of knowledge, and was bowing dutifully before him, he embraced him, trembling with affection. After this the young man went to see King Vikramāditya. And in talking with the king he pleased him greatly by his weighty words. And being questioned by the king, the brahman who had traveled abroad told him his story: "Going hence to a foreign country at the command of my father, I studied intensely all manner of sciences; the four Vedas with their auxiliary sciences, also the lore of the Upaniṣads, with the Three Books (of the Jyotiḥçāstra, on astronomy) in addition, and all the arts of good knowledge. And when I had obtained the approval of my teacher, and was returning again to the city, midway on the road I thought: 'Tho I have obtained this excellent knowledge, 'tis of no use to me; I have not won wide fame. What shall I do for this?' Then, great emperor, in my desire to behold the kings who are subject to your rule, I exhibited my learning in those parts, thus obtaining all the honors and marks of respect offered by the kings of this and that land. So gradually I came to the city of Kāñcī. A prince named King Jayasena ruled over this place; he treated me honorably, and I abode there a month. There I saw a wondrous thing, a delight for the eyes; it was thus —" and he told him about it truly, just as he had learned it. [67]

To behold this, then, the king set out and came without weariness to the revered Kāñcī, as it were the 'girdle' [kāñcī] of that fair-curved woman, the Earth. There the

king's glance sank into the nectar-sea of Naramohinī's loveliness, so that he could not withdraw it. And composing himself with difficulty, King Vikrama said to the skillful Kamalākara, who accompanied him: " See, friend, a great marvel; such a beautiful form I never before have seen — as it were Loveliness in visible presence. It delights and pains a man at the same moment, like a golden-creeper, tremulously lovely, but poisoned with venom. We two must now look into her inmost character. So do you go before and announce me, saying that I am coming." The brahman said: " Very well," and obeyed his command; and he quickly came back to the king, after carrying out his instructions. " Thus the charming damsel said in answer to my question: ' I accept this (proposed visit); but I am afflicted by a certain fault, namely that I am subject to a rākṣasa. Now do what seems fitting in the matter.' " When he heard these words, the king went straightway along with the youth to her love-inflaming house. And when Naramohinī heard that the king had arrived, she rose up and entertained him with due marks of respect. Then part of the night was spent in the telling of many tales, each fitting its occasion. But when two watches remained, Naramohinī went to rest. The king, eagerly awaiting the rākṣasa's approach, stayed in her house together with the brahman, unsleeping and unafraid. Then at midnight the terrifying man-eater [nara-bhojana], of hideous form, came into the house of Naramohinī [' man-bewilderer ']. And seeing the fair-waisted girl sleeping peacefully and alone upon her well-laid bed, he went forth from the house with a roar. And Naramohinī, startled by his monstrous frightful cry, also came out instantly in terror, the long-eyed maiden. Thereupon the king called aloud to the demon, as with shaking arms he was going forth from the house: " Here am I!" The rākṣasa turned back, and the king fought him with (only) his arms for weapons. And straightway there began a fair fight between them, abounding in blows and counter-blows. But King Vikramāditya, of mighty power, felled him to the earth, and cut off his head then with a saw for weapon. And Kamalākara rejoist as he lookt intently and saw the fortunate and energetic Vikramāditya, that he had slain the dark rākṣasa, who, (black) as night in aspect, but lighting up the face of the heavens with his (white) teeth, had now entered upon his long sleep, so that the maiden was spared. [108]

" I am Nara-mohinī [' man-bewilderer '] by name, but in fact a man-slayer. Since your majesty has now put an end to this wide-spread notoriety of mine, therefore from now on I am subject to you, my lord. Command me in any matter you wish, according to your majesty's pleasure." Pleased with her words, the king said to her: " If you consent to this, then do what I say. Since you, by visible marks, are shown to be a padminī-woman [cf. page 85, line 4] of rare beauty in the world, choose in this Kamalākara, fair one, a worthy mate for yourself." So saying the king, brilliant as the risen sun, gave the beautiful woman to the brahman, and went back to Ujjayinī.

If your majesty's magnanimity and heroism are like this, then, glorious King Bhoja, adorn this glorious divine throne.

This tale the statue told to the king; and he ceast from his attempt to mount the throne.

Here ends the tenth story

BRIEF RECENSION OF 9 [This, in mss. of BR, is 29

Again a statue said: O king, listen.

One time the king caused a servant of his to put on his sandals, and sent him to Benares to worship Viçvanātha [Çiva]. Now as he was returning after having performed this worship, in a certain city he found a king's daughter named Naramohinī. And whoever saw her was crazed with love; so beautiful was she. And whoever sued for her love entered in by night and perisht there in the night, and in the morning was cast forth dead. And it was unknown what happened during the night. A report was current that even the gods, seeing her, a mortal, were maddened (with love), and thought nothing of death. Finding out these circumstances, this man, overcome with love but afraid of death, returned to his city and told the king the story of Naramohinī. Then the king went with this same servant to that city, and saw Naramohinī, and rested in her house. And she went to sleep on her couch. But the king arose, and taking his sword in his hand stood behind a pillar. And at midnight a terrible black rākṣasa came up to her bed, and seeing her alone there was about to go away again, when he was stopt by the king: "Accursed son of a caṇḍāla [a very low caste], where are you going? Fight with me!" So they fought, and the rākṣasa was killed by the king. Thereupon Naramohinī came before him and said: "O king, by your grace I have been freed from a curse. How many men have met death on my account! I cannot repay you; I am now at your command; I will do whatever you bid me." The king said: "If you are at my command, then go along with this my servant." So having brought about the union of these two, the king went to his city.

The statue said: O king, whosoever has such courage may ascend here.

Here ends the twenty-ninth story

JAINISTIC RECENSION OF 9

When King Bhoja again on another occasion had made complete preparations for the coronation-rite and was about to mount the throne, the ninth statue said: "O king, he who has magnanimity like Vikramāditya's mounts this throne." And when the king askt "Of what sort was that magnanimity?" the statue said: "O king, in the words of the verse:

> **1.** "There is a certain courtezan Naramohinī; whatever lovers enjoy her meet death, and yet still others come to her, because of their love." So said his house-priest, and the king went and abode there, enjoying her, having killed the rākṣasa; and being chosen by her, he said to the woman, who was devoted to him:
>
> **2.** "Naramohinī, choose my friend yonder, the house-priest." Thus he gave her to him. Who is there like Vikrama now?

In Avantī-city, the noble King Vikrama. Tripuṣkara was his house-priest; he had a son named Kamalākara, who was a fool. One day his father said: "My boy, now that you have obtained a human birth, which is no easy matter, how is it that you occupy yourself? For:

> **3.** Those who have not learning, nor asceticism, nor generosity, neither morality, nor virtue, nor religion; they are a mere burden upon the face of the earth, and wander about in the world of mortals as beasts in human form.
>
> **4.** The positions of a scholar and of a king are never for a moment to be regarded

as equal. A king is honored in his own country; but a scholar is honored everywhere."

Hearing these his father's words of warning, he went to the land of Kashmir to acquire knowledge. There he won the favor of the teacher Candramāuli. Since:

5. Knowledge may be acquired by following a teacher's instruction, or by a great amount of money, or thru the medium of (other) knowledge; no fourth way is to be found.

This teacher, satisfied with him, gave him the Charm of Perfect Knowledge. And when he had won this, as he was on the way back, he came to the city of Kāntī. There dwelt a courtezan named Naramohinī, remarkable for the beauty, charm, and loveliness of her whole body, and robbing the heavenly nymphs of all their pride. Whoever lookt upon her was maddened, and entered upon the ten stages of love [for these, see my note in the Critical Apparatus]. And whoever abode a night in her house was slain in the night by a rākṣasa. Having found out these circumstances, and being enamored of her, Kamalākara returned to his own city and told the king. Hearing this the king went thither with Kamalākara; and when he beheld the girl, his eyes rolled in amazement. And perceiving how the men who were enamored of her perisht, he went to her house by night, and, when the rākṣasa came there, fought with him and slew him. Then the damsel was overjoyed and said: "O hero, today I am freed by you from the rākṣasa, and the destruction of men has been stopt. So I give over to you myself, being purchast by your great kindness. From now on you are my sole refuge." Then the king said: "Fair lady, if you can be won by virtues, and will do as I say, then favor this my friend Kamalākara." So giving her to him, the king returned to his city.

Therefore, O king, if such magnanimity is found in you, then mount upon this throne.

Here ends the ninth story in the Thirty-two Tales of the Throne

10. Story of the Tenth Statuette

Vikrama obtains a magic charm from an ascetic

Southern Recension of 10

When the king again was mounting the throne, another statue said: "O king, he is worthy to ascend this throne who has the magnanimity and other virtues of Vikrama." The king said: "O statue, tell me a tale of his magnanimity." And she said: "O king, listen.

While Vikrama was king a certain ascetic once came to Ujjayinī. He was skilled in all the arts and sciences — the Vedas, the law-books, medicine, astronomy, mathematics, acting, and the rest. In short, there was no one like him; he was as the very Omniscient in visible form. One time King Vikrama, having heard of his renown, sent his house-priest to summon him. He came into the ascetic's presence and made obeisance and said: "Reverend sir, the king summons your

worship; come to him." The ascetic answered: "Learned sir, what care I for seeing a king?

1. Let us live from almsgiving, let us go clad in nothing but the heavens, let us sleep upon the ground; why should we have to do with princes? And again:

2. One who has no desires [= an ascetic] is not a politician ['office-holder']; one who is not in love is not fond of ornament; one who is not crafty does not make flattering speeches; one whose words are straightforward is not a trickster."

Hearing the ascetic's answer the house-priest went and told the king all that he had said. So the king came thither to see for himself, and sat down after making an obeisance. And as he converst with him, all the things which the king askt he told him. Thereupon the king was greatly pleased; and he came and visited him every day, and converst with him variously on the subject of the supreme soul. One day he askt him: "My lord, how old is your worship?" He replied: "O king, why do you ask that? A man conversant with the rules of conduct should not tell his age. These nine things must be guarded:

3. Nine things one must guard in secret: age, wealth, a hole in the house-wall, a charm, a remedy, sexual intercourse, a gift, an honor, and a disgrace.

Moreover, one who lives the life of a great ascetic outwits Time [Death] and lives a long time. O king, if your majesty has the power to perform it, I will tell you how to learn a charm." The king said: "What does one obtain by learning your charm?" The ascetic answered: "By performing it you shall obtain freedom from old age and death." The king said: "Then teach me the charm; I will perform it." Then the ascetic taught him the charm, saying: "O king, recite that charm for one year, maintaining continence, and make a ten-fold offering with dūrvā-grass. Then at the full-offering-time a man will come forth from the sacrificial fireplace with a fruit in his hand, and will give you the fruit. By eating that fruit you shall be freed from old age and death, and your body shall be invulnerable." Thus, having taught the charm to the king, the ascetic went to his own place. But the king spent a year in continence outside the city, reciting the charm; and when he had made the tenfold-offering with dūrvā-grass in the fire, as he came to make the full-offering, a certain man came forth from the sacrificial fireplace and gave the king a divine fruit. And the king took the fruit and returned to the city. But as he came along the highway a certain brahman, whose members were

all wasted away with the plague of leprosy, said to the king after reciting a blessing: "O king, the king verily is appointed to take the place of mother and father to the brahmanhood. And it is said:

> 4. The king is a kinsman to those who have no kin, an eye to those who have no eyes; the king is both a father and a mother, and the king is a savior from distress and a guru [or, 'a guru to save from distress'].

Thus you save all people from distress. Now my body is being wasted away with this plague, and because of the wasting of my body my religious practices have also been ended. For in every religious performance the body is the first requisite of all. And it is said:

> 5. The firewood and the sacred kuça-grass for the sacrifice are easy to obtain; the waters also are sufficient for you to perform the ritual bath; by your own power you may easily engage in ascetic practices; but the body, I say, is the prime requisite for religious performances.

So do you bring it about that this my body shall be free from disease and that it may be useful for religious acts." Hearing the brahman's words the king gave him that fruit. Then the brahman was greatly pleased, and went to his own abode; and the king went to his palace.

Having told this story the statue said to King Bhoja: "O king, if such magnanimity is found in you, then mount upon this throne." And hearing this the king was silent.

Here ends the tenth story

METRICAL RECENSION OF 10 [This, in mss. of MR, is 11

When the king, possest of the brilliant majesty of Indra, again desired to mount Indra's throne, a statue's voice was heard in the same way: "If such be your magnanimity, O king, then be eager to ascend this throne; not otherwise.

In olden time, when King Vikramāditya was ruling the earth, a certain philosopher came from another country to Ujjayinī. He was skilled in the totality of the arts, familiar with the Vedas, and well-acquainted with places of pilgrimage; he was learned in the Three Books of astronomy [Jyotiḥçāstra], and a knower of medical practice and the science of fevers. The king heard of his fame by rumor, and thought: "If he will come into my presence, he is a hypocrite and not purged of desire." Being anxious to find this out, he commanded some men to call him. And the great man, tho summoned with homage by the king's servants, because he was free from desire [or perhaps: 'because he wandered about at his own sweet will'], would not come to the king's house. Then the king went himself to see the ascetic, bringing him a present, and politely saluted him. And whatever the king askt of him in the course of their conversation, the ascetic explained every doubtful point. Consideration of the knowl-

edge of the Self; subconscious-impressions of experiences (in previous existences); the means of regulating the breath, (by) filling (the lungs), holding (them) inflated, and emptying (them); the prescriptions of the eight 'aids' [to Yoga, listed p. 109, line 13] (that may be) groupt as six [by grouping the last three as one, called 'restraint,' Yoga-sūtra iii. 4], (which constitute) the hexad of means-for-attaining Yoga; (the methods of) Forced-concentration [Haṭha-Yoga], Charm-concentration [Mantra-Y.], and the supreme Royal-concentration [Rāja-Y.], and the science of bringing the body under control, and the procedure for Absorption-concentration [Laya-Y.; on these four technical Yoga-practices see *e. g.* Oman, *Mystics, Ascetics and Saints of India*, pp. 172 f.]; all that the king constantly studied in the company of that great man. [23]

After a series of evenings had past, the king once askt the philosopher: "Tell me, reverend sir, how many are your years?" Then the great man replied: "Why do you ask that? An ascetic who roams at will does not follow the usual course; he lives to be a hundred or a thousand years old, according to his own desire." "Who has that power?" Thus questioned he said again: "The power of doing everything may be obtained from ascetic practice, which is the procedure [krama] for escape [gati] from the calamity of the round of existence, from birth to old age. Time may be brought under control by means of the 'door-shutting' (ascetic posture). Steadfastness in devotion to this is the chief thing here, O king; and after freedom from the practice of that [that is, after having completely mastered that], the 'striking-of-the-nose (with the feet)' posture. If you are desirous of knowing about this, then I will tell you the way by which, if you merely follow it out, your body, free from old age and death, and invulnerable, will partake of immortality." [37]

Being watered by the nectar-like essence of that great man's words, the kandalī-blossom [a flower which appears suddenly and abundantly at the appearance of the autumnal rains] of the king's desire unfolded widely. The wise man aroused his being; his eyes opened wide with excitement, his eyebrows were somewhat agitated, and the fold of his lips quivered. Then straightway the philosopher said kindly to the king: "Tell me what you desire, O king." "Tell me, my lord, how immortality may be obtained." Thus askt by the king he then taught him a charm, telling him with definite prescriptions the way to use its powers. Having acquired the magic charm and given a fee to the teacher, the king went forth with his leave, and proceeded to the forest. There, taking to himself forest fruits as food, with matted locks [as worn by ascetics] and clad in bast, the king performed the three ritual ablutions, and devotedly repeated the charm, while every day he sacrificed with dūrvā-grass and with honey-and-sesame. A year past by while the king was thus engaged. Then from the sacrificial fireplace there came forth a man of dark purple color, who gave the king a fruit for immortality, and disappeared. Having obtained his desires, Vikramāditya returned slowly to Ujjayinī. [55]

But upon the way the king saw a certain crippled brahman. This brahman, whose hands and feet were afflicted by his disease, produced by old age [literally, by time], begged the king with a sigh for a remedy to save his life. Then the king thought: "I have no medicine here, and this man cannot reach the city; what can be done in such a case? In ancient times some kings of old gave up even their own lives upon request, and gained lasting glory thereby. But this afflicted brahman here asks me not for money, not for my body, nor for my life that is so hard to part with, but merely for medicine. By giving him this fruit I shall save yon brahman; this is now the bell-

road [chief or best way] for me to make myself of use." So he gave him the fruit, and told him its power, and then went to Ujjayinī, the king, the crest-jewel [foremost] of most generous men.

For a king not of that sort this throne is no proper seat.

Here ends the eleventh story

Brief Recension of 10

The tenth statue said: O king, listen.

One time the king met a great saint. And in conversation with him the king said: "Thru your worship one attains immortality; pray how is this done?" He replied: "It comes thru the performance of magic(-knowledge)." The king said: "I will perform it." Thereupon he gave him a certain charm, saying: "You must perform this charm for the space of a year, accompanying it by eating only at night, continence, sleeping on the earth, and other (self-mortifications), and then make an offering with the ten-fold sacrifice, and at the full-offering a certain man will give you a divine fruit out of the middle of the fire. Upon eating that fruit immortality will result." So the king performed the charm as directed, and obtained the fruit. And as he was returning with the fruit the king saw an aged brahman, who blest him; and to him he gave the fruit.

The statue said: Let him ascend this (throne) who has such magnanimity.

Here ends the tenth story

Jainistic Recension of 10

On another occasion when King Bhoja had made complete preparations for the coronation-rite and was ascending the throne, the tenth statue said: "O king, he who has magnanimity like Vikramāditya's mounts upon this throne." And when the king askt "Of what sort was that magnanimity?" the statue said: "O king, in the words of the verse:

> 1. Who is there like this noble Vikrama? For when he had obtained a rare charm from a certain ascetic, and by reciting it and performing ritual oblations had got from the fire a divine fruit, which when eaten would prevent death and old age, he gave it then to a deformed and sickly brahman out of pity.

In Avantī-city, King Vikramāditya. One time there came to his park a certain ascetic, who answered whatever question was askt of him. Hearing of this the king sent his servants into his presence to try him. Since:

> 2. Everywhere in great abundance are to be found teachers of false instruction, and the common herd are themselves ever too ready to pay respectful heed to an instrument of evil. How few are those noble men who occupy themselves wholly with the stainless activity of right teaching — by the mere [nisarga] association with whom these mortals are refresht, and their blindness is dispelled!

So they went thither, and having seen him and recognized that he was a truly noble man, they summoned him to the king. But he would not come, and said: "O servants of the king, we ascetics have given up association with people; what is a king to us? For they say:

> 3. Let us live from almsgiving, let us go clad in nothing but the heavens, let us sleep upon the ground; what should we have to do with princes?
>
> 4. What need we have to do with angry men, if we have peace of spirit? what

with contented men, if we have vexation of spirit? The ascetic neither pleases nor offends others; for he is independent, and always wholly indifferent."

Then they told the king about him. Hearing this the king reflected:

5. "Those who are free from wishes and have given up all passions, who are intent upon truth alone and have abandoned pride, whose desire is wholly absorbed in the increase of (their own spiritual) contentment, these men give joy to their own souls, but not to the common herd.

6. Those whose minds are lustful for the enjoyment of the objects of sense, who are outwardly free from passion, while the passions are firmly seated in their hearts,—these are tricky rogues, wearing merely the outer garb (of ascetics); but they charm the hearts of the multitude."

Then the king himself went to the ascetic, and performed there the eight-fold ascetic practices ('aids' of the Yoga system) consisting of abstentions, observances, (sitting-) postures, regulations of the breath, withdrawal of the senses (from external objects), fixt attention, contemplation, and concentration. Then he reflected:

7. "The earth is a mendicant's couch; his own creeper-like [that is, emaciated] arms are his pillow; the sky is his awning; the moon is his candle; the Soul is his dearly beloved consort; dust is the cosmetic applied to his body; the four regions of the heaven are the maidens by whom he is pleasantly fanned, with the winds as chowries. Certainly a mendicant reposes like a king, tho he has given up all desires.

Happy is he who is in this situation! For:

8. Reflection on the permanent and the transitory is his mistress; renunciation alone is his friend; (the eight 'aids' to yoga, that is) the abstentions and so on are his good comrades; tranquillity, self-control, and fasting unto death are considered his helpers; benevolence and the other (states of perfection) are his servants; desire for emancipation is his constant companion; the enemies which he must vigorously root out are folly, selfishness, desires, worldly attachments, and the like (vices)."

Then the ascetic was gratified, thinking: "Ah, this king is one of superior virtue." And he gave the king a certain fruit, and told him its power, saying: "If you merely eat this fruit, your body shall be free from disease up to death." Taking this fruit the king was on his way back, when a certain sick man, afflicted with a terrible plague, begged him for it. And fearing to refuse a request, being like an ocean of compassion, he gave him the fruit.

Therefore, O king, if you have such magnanimity, then mount upon this throne.

Here ends the tenth story in the Thirty-two Tales of the Throne

11. Story of the Eleventh Statuette

Vicarious sacrifice for a man who was dedicated to an ogre

Southern Recension of 11

When the king at another auspicious moment was ascending the throne, another statue said: "O king, let him ascend this throne who has the magnanimity of Vikrama." The king said: "O statue, tell

me a tale of this Vikrama's magnanimity." And she said: "O king, listen.

While Vikrama was king, in the whole world there was no man who was a villain, or a slanderer, or a thief, or an evil-doer. Moreover, if a king is constantly compelled to consider plans for the cares of state and to devise means for conquering enemies more powerful than himself, he cannot sleep by day or night, because he is a prey to anxiety. And it is said:

> 1. Those who suffer from riches know neither parent nor kinsman; those who suffer from love know neither fear nor shame; those who suffer from care know neither happiness nor sleep; those who suffer from hunger know neither relish nor food.

This King Vikrama was not so; he had all his rival kings reduced under his majestic foot, and ruled without any violation of his commands. And it is said:

> 2. The only aim of royalty is authority; the only aim of asceticism is a life of chastity; the only aim of learning is knowledge; the only aim of money consists in giving and enjoying it.

One time the king laid the burden of government upon his ministers and went himself into a far country in the guise of an ascetic. Wherever his own fancy listed he remained several days; and wherever he saw any remarkable thing he abode some time. As he was thus wandering about, one day the sun set on him in the midst of a jungle. And the king went up and sat down at the foot of a tree. In the top of this tree dwelt a certain aged bird-king named Long-lived [Ciraṁjīvin]. His sons and grandsons were wont to go forth in the morning to different parts of the country; and when they had filled their own bellies, at eventime they returned each day and brought to that aged Long-lived each one fruit. And this is well said:

> 3. Manu has declared that aged parents, a faithful wife, and a young son are to be supported, even tho they have committed a hundred misdeeds.

Then at night this Long-lived, being comfortably seated, askt those birds — and the king, seated at the foot of the tree, heard their words: "My sons, what strange things have you seen in wandering over various countries?" Then one bird said: "I have not seen any remarkable thing, but there is a great sorrow in my heart today." Long-lived said: "Then tell us the cause of your grief." Said he: "What will come of merely telling it?" The old bird said: "My son, one who is in sorrow, if he tells his grief to his friend, becomes relieved thereof. And thus it is said:

> 4. One who tells his grief to a faithful friend, to a virtuous servant, to an obedient wife, or to a friendly-disposed lord, is freed from his sorrow."

Hearing his words the bird told of his sorrow. "Listen, father. There is in the north country a certain mountain named Çāivālaghoṣa. And near that mountain there is a demon-city. A rākṣasa who has his seat on that mountain came to the city every day and laid violent hands on whatever man he chanst to meet, and took him to the mountain and ate him. One time the people who lived in that city said to the rākṣasa: "O Bakāsura, do not eat whatever man you may chance to meet, but we will give you for your food one man every day." And he agreed thereunto. Since then the people give to him one man each day, taking each household in turn. In this manner a long time has past; and today the turn has come to a certain brahman, who is my friend from a previous existence. Now he has just one son; and if he gives his son, his family-line will be cut off, while if he gives himself, his wife will be a widow, and widowhood is a great affliction. So on account of the affliction of these people I also am afflicted; and this is the cause of my grief." Hearing his words the other birds who were there said: "Ah, he is a true friend, since he is himself grieved by the grief of a friend. This is what friendship consists of. And it is said:

> 5. A friend is one who is himself happy when his friend is happy and sad when he is sad. The ocean is rejoist [the tide rises] when the moon rises, and wastes away [ebbs] completely when it sinks.

Again:

> 6. The milk first gives to the water, which has been mingled with it, all its good qualities; when the water observes the torture of the milk (in boiling), it sacrifices itself in the fire; but then seeing its friend's disaster the milk becomes wild to get into the fire itself, until being rejoined by the water it is quieted. Such, in truth, is the friendship of the noble."

Hearing these words of the birds the king went to where that city was. There he saw the sacrificial stone, and having bathed in a fair lake which was near it he sat on the stone. At that time the rākṣasa came, and seeing him with smiling countenance was amazed, and said to him: "Great hero, where have you come from? Those who every day sit on this stone are wont to be dead from terror even before my arrival. But you are endowed with great heroism and show a smiling countenance. Moreover, when the time of a man's death is at

hand, his faculties become weak and sickly; but you beam in the possession of even exceptional beauty. Therefore tell me, who are you, sir?" The king said: "Rākṣasa, what matters that to you? It is for the sake of others that I am giving up this body; do that which you desire." The rākṣasa reflected in his heart: "Ah, a noble man is this; for he abandons his own desire for the enjoyment of happiness and is grieved by the sorrow of others. And it is said:

> 7. Abandoning any desire for enjoyment of happiness themselves, and seeking the happiness of all creatures, the noble are profoundly grieved by the sorrow of others."

And he said to the king: "Great hero, your life is truly praiseworthy, since you offer up your body for the sake of others. For:

> 8. Even beasts live, to be sure, caring for their own bellies alone; but a man's life is truly praiseworthy only when he lives for others.

Yet it is not strange to find such men as your worship doing good to others. And it is said:

> 9. What wonder is it that the noble live devoted to the service of others? For sandalwood trees are not born to cool their own bodies!

Moreover, great hero, you obtain all good fortune by this very benevolence of yours. And thus it is said:

> 10. A man who makes it his supreme occupation to help others in the world shall obtain good fortune and a (station) higher even than the highest [perhaps = final beatitude]. And so:
>
> 11. For the happiness of the whole world are created such noble men upon earth, who are devoted to helping others, and are free from desire even for the joys of heaven."

Having spoken thus he said again to the king: "O hero, I am pleased with you; choose a wish." The king said: "Rākṣasa, if you are kindly disposed towards me, then from today on give up eating men. Moreover, hear the instruction which I will give you. Thus:

> 12. As your own life is dear to you, even so all living beings (love their lives). Therefore the right-minded ought to save these living beings from fear of death. And so:
>
> 13. In this dread ocean of the round of existence mortals are continually tormented by the sorrows of birth, old age, and death, because they tremble before death.
>
> 14. If you will form a conception of the distress that comes to

a man at the thought: 'I must die,' you may spare even an enemy. Moreover:

15. Just as your own life is dear to you, so is the life of others also dear to them. As you guard your own life, so guard the life of others also."

Being thus instructed by the king, the rākṣasa from that time gave up the killing of living beings. And King Vikrama returned to his own city.

Having told this story the statue said to King Bhoja: "O king, if such magnanimity, benevolence, and other virtues are found in you, then mount upon this throne." Hearing this the king was silent.

Here ends the eleventh story

METRICAL RECENSION OF 11 [This, in mss. of MR, is 9

When the king once more came forward to ascend the throne, the voice of a statue rang out preventing him as before: "I will tell you a certain tale; do you give careful heed.

There was a king Vikramāditya, noble and of perfect valor, who supported the earth-circle, while shattering the circle of his foes. One time the king, desiring to wander about the earth, handed over his government to the ministers, and went forth alone, taking his ease. Passing on his way over forest streams, he settled [= āsta] one day, worn with exertion, on a lofty plateau, as did the sun on top of the Sunset [asta]-mountain. Then straightway the jewel of the day [the sun], the head-gem of the creeping serpent, Time, was observed by the people sinking in the water of the ocean. And the king abode right there, under a certain banyan-tree, having the gloom of dense, black darkness. Then from all sides came on the real night, the blinder of all eyes, making the shadow of that tree of double intensity. The king, who held sway over the diadems of all kings, lay down there upon the fruit-strewn surface of the earth. Now in that tree, which was filled by a throng of many birds, there dwelt a certain bird-king named Long-lived. The birds who were his kinsmen gathered together there after wandering about the groves and parks of many neighboring regions. And he questioned them thus: "My friends, tell me whether in your journeys in search of food you have observed any remarkable thing in those parts?" Thus he, curious to hear, questioned the birds. And a certain bird named Fill-belly spoke forth: "Sire, to-day at sunrise, when I had preened my wings and flown up, I perceived a grove in the neighborhood of the Vindhya Mountains, where the air was made delicious with the perfume of blooming lotus-shoots, and the wind died down amid the bursting of opening buds of sprouts; and where the parrots and minas took delight in the sweetness of the mango-fruits. And it was filled with the melody of the happy low tones of the cuckoo, and radiant with many pools of sparkling cloud-floods; and within, the ground was strewn with bits of fish dropt from the mouths of playing birds. There I have a beloved friend, a heron named Fishbone-crusher. And he was overcome with grief, so that he did not recognize me, standing in front of him. When

I askt him, he told me the cause of his distressing care, sighing, his eyes bursting with a stream of dripping tears. [37]

'There is here a man-eating demon named Twelvethorp [having twelve villages]; day after day the malicious wretch abides in a cave in the Vindhya Mountains. The people of this place furnish him with the food he desires, a great amount of flour-cake and broth, and one man. Such is this flesh-eating demon; and now a certain friend of mine is appointed in turn to be food for him. This is the cause of the sorrow in my heart; I am grieved simply because I am unable to do anything to prevent this.' Hearing his words I said in reply to him: 'How comes it that you have a friendship with a man?'" Thus questioned, the heron, and after him the (speaking) bird, told the whole story. "'How can I tell the tale without shame, being unable to help? However, since you insist, I will try to tell you, unhappy wretch that I am. Once in this thicket a strong net was stretcht out in the air by a certain wicked villain of a bird-hunter. And as I was ever moving to and fro above the water, being eager to taste (the bait), as fate would have it, I got caught with my companions, fool that I was. A little later a certain young brahman came along to gather firewood. And he saw me there, and was grieved, and waited a moment in silence, gradually controlling his feelings. After this he quickly came up to me, full of compassion, and cut the net, and gave life to me and my companions, the virtuous man. Thus I owe my life since that time to his kindness. There were about twenty (meshes); I had gnawed thru not more than five or six. And today, tho such a benefactor of mine, a veritable other self to me, is to be eaten by a demon, I do nothing but indulge in grief, wretch that I am!' His cry of distress disturbed my heart, and even yet I am unable to think of any means of relief for it, ponder as I will." [65]

When Long-lived had heard this story from Fill-belly, he opined that the whole world of creatures both moving and stationary is governed by the power of past deeds. But when Vikrama heard it, he quickly went to the dwelling-place of that demon. A great stone was there, serving as a platter for the food of the rākṣasa, and around it a pile of bones like a play-hill of Death. The king went up to the middle of that stone to wait for the coming of the rākṣasa. But when the demon found him without a provision of food and drink, he said to him very angrily: "Accursed wretch, in violation of my command you have not brought me food; who are you, that have thus come alone?" Then the king said to him: "I am a stranger; know that I am a substitute for the man (whose turn it is) to-day. These people here will send you the man whose turn it is to be eaten; but do you let him go today, and eat me instead, true to the way of rākṣasas [that is, satisfying your natural demand for human flesh]." Hearing the marvelous words of the jewel of kings, who was bent on serving others, the rākṣasa was pleased and said: "Hero, choose some wish for yourself." Then the king said courteously to the prince of rākṣasas: "Birth in a divine existence; the knowledge of the Vedas and the çāstras; performance of fire-offerings and other rites; all these are good things without a doubt. But it is well known that there is no virtue among yakṣas [demons]. So do you, quitting your demon-nature if you will, heed my request." The noble rākṣasa assented to these words, and so the best of heroes chose as his wish the granting to the people of freedom from danger. Then the rākṣasa bowed his head (in assent), and raising his fingers praised the king: "O hero, in the three worlds there is no one like you." Thus, pleased at heart, he granted the

wish and disappeared. Then King Vikramāditya, unobserved by anyone, returned to his own Ujjayinī.

If you also, King Bhoja, are capable of such benevolence, then you might take upon yourself to mount this throne; then you would be worthy to do so.

As a result of the statue's words, the king's intentions, as exprest by his attempt to mount the throne, were altered, and he turned back straightway.

Here ends the ninth story

Brief Recension of 11 [This, in mss. of BR, is 8

The eighth statue said: O king, listen.

On a certain occasion the king, upon the advice of a minister, was traveling about the earth, and stopt at sunset under a certain tree in the middle of the forest. Now in this tree there was a bird named Long-lived, whose friends went forth to wander, and coming together at night converst with one another, saying: "What has any one done or heard or seen ?" Thereupon one bird said: "Just now I am grieved by night and day." "Why ?" "In the middle of the ocean there is a certain friend of mine from a former birth, who has only one son. A certain rākṣasa lives there, and the king gives one man every day for him to eat. So they take a (victim from each household in) turn. And on the morrow it will be my friend's turn. Therefore I am distrest." Hearing these words of the bird, the king on the morrow went to that place by the power of his (magic) sandals. There was a certain rock there, and a man was wont to take his seat upon it, and the rākṣasa then devoured him. The king took his seat upon that rock; but when the rākṣasa came and saw him, a man such as he had not seen before, he said: "Who are you, and why are you giving yourself to death ? Now I am appeased, choose a wish." The king said: "If you are appeased, then from today on give up the eating of human beings." And he agreed to do so; whereupon the king returned to his city.

The statue said: Let him ascend this throne who has such courage.

Here ends the eighth story

Jainistic Recension of 11

When King Bhoja again on another occasion had made complete preparations for the coronation-rite and was mounting the throne, the eleventh statue said: "O king, he who has magnanimity like Vikramāditya's ascends this throne." And when the king askt "Of what sort was this magnanimity ?" the statue said: "O king, in the words of the verse:

> 1. While the king was once wandering about in the land, and had stopt by night at the base of a tree, he heard the words of a bird in distress, one of a group of birds in the tree above him: "Alas, tomorrow my friend in an island-city is in a way to be eaten by a rākṣasa!" That (city) was reacht (by the king) by the power of his (magic) sandals; he offered himself to save him.

In Avantī-city, the noble King Vikrama. One time he went forth alone to inspect the earth-circle, rich in various marvels. Since:

> 2. One sees various marvels, learns the difference between good and evil men, and comes to understand himself; this is the reason for wandering about the earth.

So as he was wandering about, he stopt once at eventide under a tree in a mountain thicket. In this tree there dwelt a bird named Long-lived. Now at night his companion-birds said to one another: "Who now has seen any remarkable thing today while going on his journey?" Then one of them said: "I am in great distress today." The other birds said: "Tell us what your sorrow is." And he replied: "To whom does one tell the heart's sorrow?

> 3. Tho we have wandered over the whole earth, which divides the surrounding girdle of the four oceans, we have never found any such excellent man of pure virtue, that by telling to him the griefs or joys long stored-up in the heart one could breathe a breath of relief for a minute, or even half a minute.
>
> 4. There is no one so noble that the sorrows of the heart could be told to him. They come out of the heart into the throat, but from the throat they slip back again."

Then they askt him again: "Come, tell us what your sorrow is! If you do not tell it, there can be no help for you." Then the bird said: "There is a certain island in mid-ocean. The kingdom there belongs to a rākṣasa, to whom every day one man is given, from each house in turn. I have a friend there, from a previous existence; and he has a single son, who is quite young. Now today the turn has come to my friend. It is on this account that I am greatly grieved. Since:

> 5. Friends are they who are friends in sorrow; wise are they who know the differences between men in the world; generous is he who divides with others altho he have but little; he is truly benevolent who helps others without self-interest."

The king, standing below the tree, heard all this, and was grieved with an exceeding great grief. He put on his magic sandal and went to that island. And at eventide he saw that man, who had come according to his turn after giving his final instructions to his family, sad-faced with fear of death, sitting on the stone before the dwelling of the rākṣasa. And full of compassion the noble Vikrama said: "Sir, do you go away, I will take your place here today." Said he: "Who are you, and why will you die?" The king said: "What have you to do with the facts about me? Go!" So he went away, acknowledging the king's goodness. Then at night the rākṣasa came, and seeing that the king was joyous of countenance, he said: "Sir, who are you, such a noble hero that you are not afraid to die?" The king said: "What is it to you who I am? Do your work, take your food; since:

> 6. Generally if a man trembles before death, it is because he has not done his duty. Those who have done their duties welcome death, like a friend coming to see them."

Then the rākṣasa appeared visibly before the king, and said: "O hero, I am satisfied with you, ask whatever boon you desire." And the king said: "If you are satisfied, then from today on cease to kill living creatures." And the rākṣasa agreed to this. Then the king put on his magic sandal and went to his own city. And the people of the rākṣasa's island were made happy.

Therefore, O king, if such magnanimity is found in you, then mount upon this throne.

Here ends the eleventh story in the Thirty-two Tales of the Throne

12. Story of the Twelfth Statuette

The spendthrift heir, and the woman tormented by an ogre

Southern Recension of 12

When the king again approacht the throne to mount upon it, another statue said: "O king, this is Vikrama's throne. Whoever is possest of the nobility and other virtues of this Vikrama, let him mount upon this throne." And Bhoja said: "Tell me a tale of his nobility and other virtues." And the statue said: "Hearken, O king.

In the reign of Vikramārka there was in his city a merchant named Bhadrasena, who had a son Purandara. And there was no end to the wealth of this Bhadrasena; yet was he not a squanderer. Now in the course of time Bhadrasena died, and Purandara inherited all his father's property, and began to waste it extravagantly as is customary at his time of life. Once upon a time his close friend Dhanada said to him: "Purandara, altho you are of a mercantile family, you waste your money like a scion of the high nobility. This is not a mark of one sprung from a merchant's house. A merchant's son, even tho quite alone, should amass wealth, and should not waste so much as a cowry [a shell used as money]. The goods a man acquires will some day be of service to him, when some calamity occurs. So a prudent man should save up wealth against the coming of calamity. And it is said:

> 1. A man shall defend his possessions for the event of misfortune, but shall defend his wife (if necessary) even with his possessions; himself however he shall always defend, even with both his wife and his possessions."

Hearing these words Purandara said: "Dhanada, he who says that 'goods acquired will be beneficial, when some calamity occurs' is lacking in good judgment. When calamities come, then the riches that have been laid up are lost also. Therefore the wise man is not grieved for the past nor distrest about the future, but he should rather attend only to the present. And thus it is said:

> 2. One should not grieve for the past, nor be distrest about the future; the wise occupy themselves with the things of the present.

What is to be, that will be, without any exertion; and what is (destined) to pass away, even thus will it pass away. And it is said:

> 3. What is destined to be, that just comes into being, like the milk of a cocoanut. What is destined to pass away, that is (as good as) gone, they say, like the wood-apple that the elephant ate.

4. For that will not come into being which is not destined to be; and it will come into being if it is destined to be, without raising a finger; and that which is not destined to belong to a man is lost to him, tho he hold it in the palm of his hand."

To these words of Purandara, Dhanada, having no reply, remained silent. Then Purandara proceeded to waste all his father's goods. And then, when Purandara had no more money, his friends and relatives esteemed him no more, and would not even associate with him. And Purandara reflected in his heart: "Ha! as long as there was money in my hands, so long these friends of mine were attentive unto me. But now they have no dealings with me. This is true philosophy of conduct: only he who has money has friends and the like. It is said:

5. He who has money has friends; he who has money has relatives; he who has money is a man among men; and he who has money is a scholar. Furthermore:

6. Towards a man who has lost his money his relations do not behave as before; being attacht to him because of his station alone, his parasites quickly go their own ways, his friends become fickle, and — why make a long story of it? — even a man's wife is certain to have not so much regard for him when his money is gone. And so:

7. Whatsoever man has wealth, that man is noble; he is a scholar, he is rich in learning, he knows (how to appreciate) good points (in others); he verily is eloquent also, and handsome; all virtues rest upon gold. Moreover:

8. A wealthy man, altho not generous, will have a thousand retainers as long as he keeps his position; but let him lose his wealth, and not even a blood-relation will so much as show his face. And so:

9. The wind is a friend of the fire that devours the forests, but the same wind destroys the fire of a lamp; for a poor man who has friendship?

Therefore death is better than poverty. And it is said:

10. 'Arise, my friend, and carry for just a moment the burden of my poverty, that poor weary I may at last enjoy the happiness that death has brought you!' Hearing this cry of a poverty-stricken wretch, the corpse in the graveyard held its peace, knowing well that death is much better than poverty. And so:

11. Hail to you, Poverty! By your grace I am become a magician! For tho I can see everybody, no man can see me at all. Again:

12. Dead is a poor man; dead is conjugal intercourse that leads not to children; dead is a gift to one that is not learned in the Sacred Word; dead is a sacrifice without a sacrificial fee."

Thus reflecting he went into a far country. And as he wandered he came to a certain city located near the Himālaya. And not far from this city there was a grove of bamboo. And he himself came to the outskirts of the town, and slept at night on a bench in some one's house. And at midnight he heard the shrieks of some woman crying in the bamboo grove: "Good people, save me, save me, some rākṣasa here is killing me!" Having heard these cries, early in the morning he askt the people of the town: "Good people, what is this in the bamboo grove here? Who is the woman that cries by night?" And they said: "Every night the sound of these cries is heard there in the grove. But every one is afraid to go and find what it is." Then Purandara returned to his own city, and went to see the king. And the king askt him: "Purandara, what noteworthy thing have you seen while traveling in foreign parts?" Then Purandara told the king the story of the bamboo grove. And hearing of this strange occurrence the king set out with him for that city. And hearing at night the sound of the woman's wailing in the bamboo grove he went into the grove, and saw a very hideous rākṣasa in the act of murdering a helplessly screaming woman. And he said: "Wretch, why do you kill a helpless woman?" And the rākṣasa said: "What is that to you? Go your own way, or you shall die a useless death at my hands." Then they two fought, and the rākṣasa was killed by the king. Then the woman came and fell at the king's feet and said: "My lord, by your grace the limit of my curse has come; you have brought me out of a great ocean of misery." And the king said: "Who are you?" And she replied: "Listen. In this very city there was an extremely rich brahman. His wife was I; but I was wanton and cared nothing for him, altho he had a great affection for me. And I, having overweening pride in my beauty and charms, would not come when he bade me lie with him. Therefore, having been tormented with love all his life, at the time of his death my husband curst me, saying: 'Look now, O wicked and perverse woman! Since all my life I have been tormented because of you, accordingly a hideous rākṣasa that lives in the bamboo grove shall come and enjoy you, much against your will, every night, and shall slay you.' Thus he curst me. But I prayed for a limit to the curse, (saying): 'Nay, my lord, grant a limit to the curse.' And he said: 'When some man endowed with great valor and devoted to

the service of others shall come hither and kill the rākṣasa, then the limit to your curse will come.' Thus have I been freed from the curse thru you. Now I am at the point of death; and I have nine jars full of gold, which will be wasted. Do you take them." So speaking she told the king the place where the gold was; and her life left her. But the king gave the nine jars full of riches to the merchant Purandara, and returned with him to Ujjayinī.

Having told this story the statue said to the king: "O king, if such nobility and valor are found in you, then mount upon this throne." Hearing this the king was silent.

Here ends the twelfth story

METRICAL RECENSION OF 12

When he again came forward to mount the throne, a statue stopt him with these pleasant words: "O king, hear my words, and apply your mind to them for a moment.

In the city that was protected by the strong arm of King Vikramāditya, there was a certain very rich merchant, Bhadrasena. Like the God of Wealth, he had endless stores of riches, which he used solely for the benefit of all mankind. And he had a son named Purandara, who was an earthly Purandara [a name of Indra, type of generosity]. He was bent only on giving away and enjoying his goods, and cared not to collect them. And when in time his father Bhadrasena died, friendly kinsmen said to Purandara, seeing him bent only on giving and enjoying: "Look now, Purandara; you are merely throwing away your money, and have no inclination for thrift. When your money is spent your life will be vain. If a man be rich in wealth, all his desires shall be fulfilled. But poverty is void of everything; one who is poor, tho alive, is as good as dead. Rich men, tho they be devoid of knowledge, asceticism, and righteous conduct, attain happiness in the world; do not waste your wealth vainly. Wealth is a means of rescue for those who drown in the sea of misfortune. Therefore, my young friend, give up this foolish purpose, which must lead to evil consequences." [19]

Hearing these words he smiled, his mind being blinded by conceit; and he spoke in words brilliant as white-gleaming lovely ivory: "Fools are they who think that, by relinquishing giving and enjoyment, they will afterwards reap the benefits of money laid up by grievous toil. As a broom sweeps together from all sides the grain of the earth that is scattered about, so an avaricious man scrapes together wealth; but more noble than such a man are both the generous man and the spender. If such riches as these be not used for giving nor for enjoyment, the riches themselves are the source of misfortunes, declare the wise. Wealth truly is the determining factor here, it is the life of mortals in this world; but if it be merely hoarded, then of what benefit is it? A wise man should use his wealth by giving it away and enjoying it; if a man uselessly hoards it, Fate arranges it otherwise for him. These two things I am now practising; I will see what happens afterwards. In this way one shall not find himself in an ocean of grief. So runs the ancient saying: 'One should not grieve for the past, nor worry about future (grief); a wise man should occupy himself with the

things of the present.' 'What is destined to be, that just comes into being, like the milk of a cocoanut. What is destined to pass away, that in like manner [= just] passes away, like the wood-apple that the elephant ate.'" [39]

When this fatalist had thus replied with fine [specious?] words and refuted his kinsmen, then (thinking) "the wealth left to me should be used for my enjoyment," Purandara again began giving away his entire substance to beggars. And when he had thrown away all his wealth and was poor, his friends were all minded merely to scoff at him. Then Purandara became weary of the round of existence; and being in misery because of his poverty, he reflected thus in his heart: "When a man has lived exalted because of his store of wealth among a group of people, if he stays in the same group when he is poor, — what more terrible fate than that?" Thus reflecting, unable to endure the sight of the faces of his kinsmen, he went forth from Ujjayinī, and wandered away to Madhurā. [51]

And being weary he entered into the house of a certain brahman-woman in that city, and relaxing his whole body, slept with tight-sealed eyelids. Then he heard repeatedly some woman, in the bilva-wood belonging to the park of that city, crying out in distress: "Alas, I am smitten!" "Tell me, wise sirs, who is this woman, and who is beating her here?" Thus questioned by Purandara the people told him all they knew: "The cause we know not, but this cry is heard every night." Thus informed by them, with swelling fear in his heart, he again went wandering about the earth, and returned to his own city. First he waited upon Vikramāditya, and the king askt after his health; and then, being eager to tell his strange tale, Purandara related it as he understood it: "Sire, I gave away to hordes of beggars all the wealth which had been collected by my father, who formerly lived at your majesty's glorious feet. And when I had lost my wealth and was living in misery, I became desirous of wandering about to places of pilgrimage, and lost all anxiety to stay at home. And going out from this city, tormented by the fiend Poverty, I wandered at will over the surface of the earth as far as the Himālaya. Coming down from that mountain, I went to Kedāra, and then arrived at Madhurā-city, which is truly 'charming' [madhurā] in its wealth of riches, and matches the heavenly city. In this city were goddess-like women, rejoicing in gleaming palaces, who seemed to fill up the (remaining) half of the (half-full) moon on the eighth day of the month with celestial ketakī-shoots (?). Here also the peaks of temples, lovely with flashing rubies, displayed even in cloudy weather a semblance of the glow of the morning sun. In this city by night lovely partridges drink from the beams, blended with colors of sapphire and pearl, from the moonlike faces of lovely maidens [instead of drinking the moon's beams, as they are fabled normally to do]. Straying about there, I went to sleep at night in a certain woman's house; and I heard from a great distance some woman's cry, 'Alas, I am smitten, I am smitten!' crying thus again and again. From that time, O king, compassion has held sway over me completely, because, helpless wretch that I am, I could not save this woman." [81]

Hearing these words of Purandara, the heroic king set out with him, taking his sword as his only weapon. And both the sun [āditya] and Vikram-āditya, each having completed his day, each arrived — the one at his final resting-place, the other at a dense wood. In a mass of darkness expanding with the gleam of a peacock's dark neck, and adorned with the brilliancy of the necklace of stars of the fair houri Night, the king, together with the merchant's son, stood attentive in the wilderness, like unto

a serpent, with terrible arms [or, punningly, coils], his sword serving as the serpent's venomous tongue. At this moment the woman, tormented by a demon's whip-strokes, and finding no protection from them, uttered a piteous cry. Then the king, entering by night the lair of the night-walking demon, saw the wretched woman, beside the rākṣasa. And full of compassion he said: "I am come as your savior; fear not, poor woman; I am dedicated to the destruction of the wicked rākṣasa." Thus encouraging the woman with his voice, he lookt upon the creature, standing before him like a mighty mountain scorcht by a forest fire. Then the king threatened him with words filled with the essence of heroism: "Know that I am Vikramāditya! Let go this woman! If you do not obey, listen!—this day I shall split open your breast with the blade of my sword, and overwhelm with the stream of your blood all the goblins, the vetālas, and the she-demons [your kinsfolk]. At your fall today the earth's connecting bonds shall be shattered, so that she shall be reminded of the hurricane-stroke of the era-ending thunderbolt. And from today there shall be rejoicing among the gods [as enemies of the demons]. What man dares torment a woman while the world is under my protection?" [105]

Thus addrest by the wrathful king, the rākṣasa's lips quivered in fury, and he spoke, lighting up the countryside with his (white) projecting teeth, and said: "Vainly do you boast of yourself before me, wretched little kinglet; if you have any valor [vikrama], show it now! You little know that I am named Narātikabala, sprung from the line of Dundubhi; how then, fool, shall I be slain with blows of a club? Long ago the bones of such as you — all that is left of them — have stuck between my teeth, and even today are not gone. Look between the tusks in my mouth." And after the two champions, Vikramāditya and the rākṣasa, had thus declared their own prowess in haughty words to one another, they fought together; bellowing like two mighty bulls, enraged like two tigers, they struggled with one another like two rutting elephants. Tremendous was the battle between the two strong-armed warriors, and terrible with a multitude of sparks struck forth from changing blows. Their bodies were reddened with blood from the blows of each other's weapons, so that together they outdid in appearance [literally, took away the glory of] two mighty red-chalk mountains. From the great shouts of the encounter, and from the terrible sound of the clubs, the quarters of the sky seemed to become resonant and to applaud their battle. Then in a moment the mighty king by his own strength deprived the rākṣasa of life. The earth-lord cut off his head with his scimitar; upon his mighty curve-pointed weapon, even so he transfixt the demon. And a rain of flowers fell from heaven upon the king's head, and the regions of the sky lighted up, along with the moon-(like) face of the afflicted woman. [129]

Then the king, with kind words suiting the occasion, lookt on and comforted the 'lotus-woman' [cf. p. 85], who was as it were (a lotus) escaped from a frost. "Who and whose are you, gentle lady, and how did the rākṣasa get you? If it is fitting to come to my ears, tell me the whole tale." And from the watering of the noble king's nectar-like words, there sprang up in her heart a sprout of desire to tell her story. "There was in the city of Avantī a far-famed wise man named Dharmaçarman, whom the good declared to be the image of Bṛhaspati upon earth. I was the wife of this noble man, by name Kāntimatī; on account of a carnal sin I came to disgrace the family. He was informed by his kinsmen of my immoral character, and reflecting that a woman may not be killed, he let fly at me words like a thunderbolt: 'From now

on, wicked woman, you shall reap the fruit of this; for you shall shriek under whip-strokes inflicted by a rākṣasa at night in the wood. But when, in the course of time, some king, without aid, shall slay this rākṣasa, then you shall have release.' Today, by permission of fate, I have been releast by you, great hero; let me try to do for you a service in return. The rākṣasa whom you have killed has hoarded up for a long time a store of wealth, enough to destroy the pride of the Lord of Wealth [the god Kubera] in his treasure. There is a temple right on this spot; to the east of it is a great rock, and half a kos to the north therefrom this treasure was deposited by the rākṣasa. Take this, great king, and I will then go home. And may the store of the nectar of your favor towards me ever be full." When the brahman's wife had thus instructed the king and gone away, the king gave all that wealth to the merchant and went to his own city.

If such heroism, King Bhoja, is yours, and such courage and noble magnanimity, then adorn the throne.

Here ends the twelfth story

Brief Recension of 12 [This, in mss. of BR, is 11

The eleventh statue said: O king, listen.

In the city of Vikramārka there was a certain merchant who had unlimited wealth. And in time he came to the end of his life. Then his son threw away his wealth in evil courses. And tho warned by his friends, he heeded not their words. Thus when his wealth had been dissipated, being poor, he went into a far country. Then going along the road he came to a certain town. There was a certain grove. In it a lone woman cried by night: "Ho, let some one save me!" Hearing this he askt the people of the place. Then the people replied: "A certain rākṣasa and a woman are there. Her cries and laments are constantly heard. But no one can explain what it is." Having seen this the merchant's son went back to his own city, and told the king the occurrence. Then the king took his shield and his sword and went forth with him. And he came to that city. Then at night the woman cried in that grove; and hearing it the king went forth by night, guided by the sound. There a rākṣasa was slaying a woman on a fresh-cut branch. Thereupon they two fought, and the rākṣasa was killed by the king. Then the woman said to the king: "O king, by your grace (the consequences of) my (evil) deeds have been annihilated." The king said: "Who are you?" She said: "I was the wife of a certain brahman in this city. In the lustfulness of youth I deceived my husband. Then because of my state [character?] at the time of his death my husband curst me, saying: 'A rākṣasa shall slay you by night in the forest.' Afterwards he granted mercy: 'When some man shall kill the rākṣasa, then shall be your release.' Now then do you take (these) nine jars of treasure belonging to me, since I am saved by your grace." The king said: "One must not accept a gift from a woman." She said: "My life is on the point of leaving me; therefore do you enjoy my wealth." Then the king gave the treasure to the merchant, and returned to his city.

O king, whoever has such magnanimity, let him mount this throne.

Here ends the eleventh story

Jainistic Recension of 12

Again on another occasion when King Bhoja had made all preparations for the coronation-rite and was mounting the throne, the twelfth statue said: "O king, he mounts upon this throne who has magnanimity like Vikramāditya's." And when the king askt "Of what sort was that magnanimity?" the statue said: "O king, in the words of the verse:

1. Having obtained great wealth by trade, and being rich as the God of Wealth [Kubera], a certain merchant died. His foolish-minded son paid no heed to the timely warnings of his father's people and his other friends, who said: "Look now, do not destroy this fortune by wicked wastefulness!" Bearing the stigma of poverty (thus) brought about, he wandered abroad in the land and came to a certain large grove of bilva-fruits.

2. There he heard a woman crying by night.—Having heard all this from his lips, the noble Vikramārka went forth by night, taking his sword with sharp gleaming blade, and slew in conflict a demon that was responsible for the woman's cries. The woman, freed from torment caused by her husband, gave him nine jars of gold; but he gave them to the merchant's son.

In Avantī-city, the noble King Vikrama. Bhadrasena, a merchant. His son, Purandara ['Stronghold-breaker,' a name of Indra, who is likewise a typical 'lavish dispenser']. When his father went to rest, he became a 'Stronghold-breaker' ['lavish dispenser'] of his father's wealth, enjoying himself in idle diversions. And his relations would have restrained him, saying: "Look now, do not waste wickedly; wealth, if preserved, will be surely of some use or other. It is just wealth that is the source of man's greatness. For:

3. That mass of water [the ocean, from which sprang Lakṣmī, goddess of wealth and wife of Viṣṇu], in producing your ladyship, O Lakṣmī, became the origin [mine] of jewels. The slayer of (the demon) Mura [Viṣṇu], by becoming your lord [consort], became also the lord of the three worlds. Kandarpa [the god of love], thru being your son [nandana], became also the rejoicer [nandana; a pun] of the hearts of men. Everywhere, I ween, high position is due to the favor of your grace.

By the power of wealth even faults become virtues; for:

4. Sluggishness passes for steadfastness; restlessness takes the appearance of vigorous activity; taciturnity appears as reserve; stupidity becomes simple honesty; inability to distinguish (in giving alms) between the good and the worthless gives you high-spirited generosity. O mother Lakṣmī! By the power of your favor even vices shall become virtues."

When he heard these words of his relations he said:

5. "One should not grieve for the past, nor be distrest about the future; the wise occupy themselves with the present time.

6. What is destined to be, that just comes into being, like the milk of a cocoanut. What is destined to pass away, that is as good as gone, they say, like the wood-apple that the elephant ate."

Then he spent in gifts and enjoyment all the wealth that his father had acquired. And when in the course of time he became poor, he was despised by his relations.

7. "Better is a forest infested by tigers and stately elephants, a shelter of trees, a diet of leaves, fruits, and water, a bed of grass; better worthless old bast (for garments), than life among relations for a man who has lost his wealth."

Thus reflecting he went into a far country. And as he wandered he came to a city near Mount Malaya [a purely verbal confusion; the original had Himālaya]. And there he heard at night the cry of some woman calling in distress with piteous tone. And in the morning he askt the people. And they said: "We know not; every night some woman cries here, and therefore our city is greatly afraid, fearing some disaster."

Having learned these things Purandara told the king. But the king out of curiosity went to that city. And at night he put on his sword and took his stand in the grove on the border (of the town). Hearing the woman's cries he went in that direction, and saw a rākṣasa of fearful aspect beating a woman with blows of a whip. And being filled with compassion the king said to him: "Ho there, accursed demon! Why do you murder a woman? If there is any strength in your arm, then fight with me!" Then in the fight between the two the rākṣasa was slain by the king. And when she saw it the woman gave praises to the king, (saying): "Hail, hero of heroes! By your grace I am become happy." Then the king said: "Lady, who are you?" And she said: "I was the wife of a brahman. And my husband was mightily attacht to me: but in spite of all he could do I liked him not. And from grief over this he died, and becoming a rākṣasa he came to me every night, out of ancient hate, and would beat me. Therefore I am today become happy thru your kindness; my persecution is at an end. And what favor can I, a poor weak woman, do in return for you, great hero that you are? Nevertheless, as there is no one left in our family line, and I have nine jars of gold, do you take them. That which I give you is a mere trifle altogether." Then the king, just for amusement's sake, gave this treasure to Purandara, and returned to his own city.

Therefore, O king, if such nobility is found in you, then mount upon this throne.

Here ends the twelfth story in the Thirty-two Tales of the Throne

13. Story of the Thirteenth Statuette

Vikrama shames the wise men by an example of unselfishness

SOUTHERN RECENSION OF 13

When the king was again ascending the throne, another statue said: "O king, only he who has the magnanimity and other virtues of Vikrama is worthy to mount this throne." King Bhoja said: "O statue, tell me a tale of his magnanimity." And the statue said: "Hear, O king.

One time Vikramārka put the burden of the government in the hands of his ministers and himself went forth in the guise of an ascetic to wander about the earth. In a village he spent a single night, in a city five nights. As he was thus wandering, one day he came to a certain city. On the bank of a river near this city there was a certain shrine. In this shrine all the people of the place were listening to a purāṇa [ancient semi-sacred text] read by a purāṇa-sage. The king also, when he had bathed in the river, went into the temple and made

obeisance to the god, and then sat down near the crowd. At that time the purāṇa-sage was reciting these verses from the purāṇa:

1. Transitory are our bodies, our wealth lasts not forever, and death is always nigh; let a store of righteousness be accumulated.
2. Hear the whole essence of religion, as it is set forth in myriads of lawbooks. Virtue is doing good to others; wickedness is oppression of others.
3. He who is grieved at seeing other creatures grieved and rejoist at seeing them rejoist knows the finality of religion.
4. Whosoever gives security to living beings which are in fear of danger — there is no higher religion at all for mortals than this.
5. A far greater reward goes to him who gives life to a single creature, than to him who gives a thousand cows to thousands of brahmans every day.
6. Whosoever is full of compassion and gives security to all creatures, he never perishes, even when he loses his body.
7. Easy to find upon earth are givers of gold, of kine, of land, and the like; hard to find in the world is a man who is full of compassion for every living creature.
8. The fruit even of great sacrifices is exhausted in time; if one gives security, the fruit of the gift is never exhausted.
9. Alms, offerings, asceticism performed, journeys of pilgrimage, and sacred lore as well, all are not worth the sixteenth part of the gift of security.
10. As between one who gives this whole earth bounded by the four seas and one who gives security to creatures, the giver of security is the greater.
11. Whosoever does not acquire imperishable righteousness with this perishable body, which is subject to destruction from moment to moment, is a miserable fool.
12. If this body is not to be applied to the service of living creatures, then why forsooth do men do service to it day by day ?
13. All the ritual offerings, with complete princely fees (to the the officiating priests), are equal only to the saving of the life of one living creature in fear of danger. In short:
14. A man who makes it his supreme occupation to help others in the world, shall obtain good fortune and a (station) higher even than the highest [perhaps = final beatitude].

At the time of these recitations from the purāṇas a brahman and his wife, as they were crossing the river, were swept away by the strong

current. And with shouts of distress the brahman cried unto the great crowd who were listening to the purāṇa on the bank: "Ho, ho there, good people, run quickly, run! I am an aged brahman, with my wife, and we are being violently swept away by the stream of the river. Whoever is a righteous hero among you, let him save my life and my wife's." Hearing the cries of the man being swept away by the river, the crowd all lookt on with curiosity, but no one undertook to succor him, nor entered the river to pull him out of the current. Then King Vikramārka reassured him, saying: "Fear not!" and rusht into the river, and pulled the brahman and his wife out of the great stream, and brought them ashore. And the brahman, being saved, said to the king: "Great hero, this body of mine sprang first from my father and mother, but now it has received a second birth from you. If I do not do you some favor in return for this great favor, the gift of my life, then my life will be in vain. Therefore I give to you the merit which I have gained by standing for twelve years in the middle of the Godāvarī river and reciting the Three Names [of the Hindu Trinity]. Moreover, whatever merit I have obtained by penances, the lunar penance and so on, do you take all of it." Thus speaking he gave the king all this merit, and, reciting a blessing, went away to his own place, together with his wife.

At that moment a brahman-rākṣasa [a brahman of a former existence, incarnate as a demon] of hideous form came into the king's presence. And seeing him the king said: "Great sir, who are you?" And he said: "In this very city I once lived as a brahman. And I lived by always accepting forbidden gifts and sacrificing for unworthy persons; also in the pride of my learning I insulted all the venerable, great, and good (brahmans). As a result of this wickedness I became a brahman-rākṣasa in this pippal tree before you, and have remained here ten thousand years in great distress. Today I overheard the conversation between you two, and so I have come into your presence. Now your majesty is like a mighty tree, a benefactor of everybody." The king said: "What is it that you seek?" The rākṣasa replied: "Give me the merit which the brahman has even now given to you. By means of this merit I shall be rescued from this terrible ocean of my evil deeds." And immediately the king gave him that merit. By means of this merit he was releast from (the effect of) his deeds; and putting on a divine form he went to heaven, praising the king. And the king returned to his own city.

Having told this tale the statue said to the king: "O king, if such magnanimity and benevolence are found in you, then mount upon this throne." And hearing this the king hung his head.

Here ends the thirteenth story

Metrical Recension of 13

When the ruler of the earth-circuit once again approacht the throne to mount it, the statue said to him: "O king, hear the story to be told in another tale; for from hearing this tale a king may become truly noble.

There was a certain Vikrama who ruled the earth with marvelous valor [vikrama], and whose sway was crowned with a diadem of (subject) kings. Let this great distinction between Indra and Vikramārka be known to you: the one is afraid of mighty ascetics, the other loves them. This king was terrible as the conquering war-drums of Indra's vanguard, and (like Indra) wielded a mighty thunderbolt, so that the hostile kings trembled before him. As he was constantly the image of happiness, and as his enemies were all vanquisht, no care at all opprest the mind of the king. One time this prince, desiring to travel about the earth, went forth stopping a night in each village, walking in the way of righteousness. So ever inspecting various herdsmen's stations, cities, villages, mines, hamlets, and towns, he wandered alone over the earth filled with many marvels. In this way the king came to a town named Dharmapura, on the banks of the Ganges, made over to the brahmans by King Janamejaya. Then time's mendicant [the sun], clad in a brown robe and bearing a shining water-jar, went on to bathe in the western ocean [that is, set]. Having past that night in a brahman's house, the king went forth to perform the duties that come after sunrise. Then in a place where all the stain and foulness of sin were washt away, a lonely spot where a flight of steps led to the water, he performed his ablutions. Having done his prescribed duties, the king, distinguisht by heroic exploits, worshipt the sun with due ceremony. [26]

Then, in a hut for morning-devotions, he saw in a group of brahmans a scholar reading a holy tale from the purāṇas. The king went up and bowed politely to them, and with their permission sat down, desirous of hearing the reading. This reading was adorned with (accounts of) men described in the eternal purāṇas; men wholly devoted to the study of the absolute truth, occupied with their holy duties, and possessing the riches of asceticism, so that they seemed like the principles-of-conduct [vinaya] created in person, like benevolences in bodily form, like precepts incarnate, like asceticisms in image. The noble purāṇa-sage was reading extensively what was written therein; and the reading was such as would instantly cause a (joyful) bristling of the hair on the body of (any) good man: [36]

"Whoever, when he has attained human estate upon earth, does not devote himself to the service of others, that man is a beast. That man is truly a man, whose wealth goes to beggars, whose power goes to the protection of those who are in danger, and whose life goes to restoring life to people. Whosoever has kindness in his countenance, compassion in his look, and sweetness in his voice, he shall be first in the place of honor among the righteous. Let your speech be without reviling, without arrogance, straightforward, lofty [?], truthful, kindly, unblameworthy, and not harsh. As means

for attaining righteousness there are many roads for men on earth; but this is the bell-road [chief way], namely, protection of suppliants. The great seers, in their considerations of the several gradations of true religion, have declared that there is nothing equal to the giving of security to those in danger." [48]

In the meantime an aged brahman, who had gone into the Ganges to bathe, was seized and dragged off by a crocodile; and straightway he cried out at the top of his voice. Hearing this his aged wife, in instant consternation, came hastily to that assembly of brahmans and told them what had happened: "O virtuous men of this company, hear my lament. My husband, an aged man, is seized by a crocodile!" As soon as he heard that brahman-woman's words, the king sprang up and entered, a small sword in hand, the great river. And Vikramāditya, the foe of demons, smote the crocodile in the jaws, and dragged forth the noble brahman, as if he had been a noble elephant, from the water. And filled with wondering glances the great crowd cried "Hurrah!", and shouted to him in delight "Well done, well done!" again and again. [60]

Then straightway the brahman, having attained life once more, trembling and with great respect said to the king: "By your grace's kindness, noble sir, I am freed from great danger; truly men like you, sir, live in single devotion to saving the afflicted. Therefore I too will give you, sire, what I have gained in a long course of time; consider that it is a favor to me, and consent to accept it. Long ago, having purified myself by bathing in the stream of the Narmadā-water, I propitiated Viṣṇu by reciting the Gopāla-charm. So, at midnight of a certain day, Viṣṇu himself, the Lord of the World, awoke me and said, producing joy within me: 'By your penance I am satisfied; you have attained your object, noble brahman. I will tell you the blessings resulting from the penance you have done. [72] When you die [78] you shall receive a car-palace [vimāna], capable of going everywhere; it shall have steps of gleaming crystal, tinkling golden bells, sapphire columns, and walls of gold; it shall be rich in countless charming palatial halls, and the banners unfurled on it shall increase its height; a pleasure-park shall be fitted out on its borders, (filling it) with pleasantly murmuring bees, and honey-bees rejoicing in drafts of sweetness from the lips of fairies.' Giving me this boon, the yellow-clad lord of the worlds was gone again, like a lightning-rent cloud, into the sky. The whole amount of this marvelous gift which I received of old I now give to you, O king, and I shall attain boundless happiness (if you accept it)." [82]

When the trembling-limbed brahman had thus spoken the king in vexation, tho bowing deferentially, replied to him: "I am sprung from a princely house; I do not accept recompense for the services I perform. If I performed a service in order to receive a recompense, it would be no service at all. The protection of all creatures, you know, is the inviolable duty of all kṣatriyas who walk in the right way of their caste, learned sir. Therefore, because it is a rule of conduct, I have thus saved your worship on this occasion. Do not suppose that I thought you would do me a return favor [see Critical Apparatus]." [90]

Hearing this wise and lofty saying, teeming with magnanimity, the brahman recognized Vikramāditya, and said again: "My lord, now I recognize that you are Vikramāditya; how could there be such a heart in any other kṣatriya? Fitting and true, O king, is that which your majesty has just said; but nevertheless deign to hear my words with attention. In olden time Brahman created men (of each of the four castes)

from his head, arms, thighs, and feet (respectively); and he fashioned in all of them the purpose of doing good to one another, but especially, in the brahmans and kṣatriyas alone, that of helping and protecting each other according to precept. Therefore it is seemly that you should accept this (gift) that is prest upon you." Thus addrest, the king, because he insisted, accepted it. The brahman, having given him his merit, went away home with his wife. [103]

Then the king, wandering about the earth at will, entered alone into the Vindhya forest, filled with all manner of trees. In places this forest was scorcht with fiery heat, in others cool with shade; here strewn with sun-stones [a kind of jewel], there barren with salt-earth; here alarming with howls of jackals playing within their caves, there charming the heart with the sweet sounds of throngs of parrots and cuckoos; here harsh with the chirping of crickets, offensive to the ears, and there pleasant with the playful murmuring of swarms of intoxicated bees; here infested with herds of buffaloes wallowing in the muddy water of the pools, and elsewhere destitute of deer-herd leaders, because the ponds were dried-up; here showing tender and young shoots, as if appearing in the guise of harlots, and there clad in rough bark [bast], as if it were a company of great ascetics. Here was a certain temple, with broken-down walls and gates, in whose interior the darkness was never dispelled even in the daytime. By it there was a holy fig-tree which covered the earth with a close carpet of leaves, and spread the embrace of its branching crest over the entire sky. Under that tree there was a brahman-rākṣasa, his form touching the sky, with horribly twisted legs, and terrible teeth. [121]

When the king, of supreme authority, went up to him and askt "Who are you?" he told his story: "Once, O king, I was the house-priest of King Acalendra, by name Puruhūta, highly advanst in the practice of learning. But because of an unreasoning hatred of good people I became a brahman-rākṣasa; for who would not be brought to grief by this trespassing against the good? More than a thousand years have already past by, while I have been dwelling under such a guise in the arid, uninhabitable forest, all because of my wicked deeds. Therefore rescue me in some way or other, O king. For such as your majesty are ever the true and sincere kinsfolk of all creatures." Hearing this piteous appeal the gracious king, filled with compassion and bent on saving the poor wretch, replied: "Ask for that by which the heavens may be opened to you. There is nothing that shall not be given you, do not let your mind doubt it." And anxious to escape from his awful misery, this inconsiderate fool, without reflection, askt the king for a difficult boon: "Grant me the merit which was given you by the brahman whom you this day rescued from a rapacious crocodile." And toucht by his words the king gave him even what he askt. Such is the course of action pursued by (all) noble men; how much more by Vikramārka? So that very same minute the rākṣasa was freed from his demon-form, and went to heaven in the divine car-palace to be the lover of the heavenly nymphs. And the king returned to Ujjayinī, having enjoyed happy adventures, amazed at all the marvelous sights he had seen, and having made all the regions resplendent with his glory.

King Bhoja, whoever is able to do the like, that king is worthy to mount upon this Great Indra's throne.

Here ends the thirteenth story

BRIEF RECENSION OF 13

Once again a statue said: O king, listen.

One time the king went upon a pilgrimage to sacred fords. And near the stream of the Ganges he rested in a temple of the Spotless Lord. There at night a certain brahman, who was carried away by the Ganges, cried out: "Ho, let some one save me, I am sinking!" But no one entered the water. Thereupon the king pulled the brahman out. The brahman said: "You have saved my life. Now I have performed a magic charm, standing for twelve years up to the waist in water by the bank of the Narmadā; and the fruits of this performance are the power to die when I wish, and the powers of going to heaven with my body and of mounting a vimāna [celestial car-palace]. All this merit I give to you." Hearing these words a brahman-rākṣasa, who dwelt in a holy fig-tree, of hideous and terrible aspect, with bristling hair, and reduced to a mere skeleton, came and stood before the king. The king said: "Who are you?" He replied: "O king, I was the town-sacrificer for this city, but by the acceptance of forbidden gifts I became a brahman-rākṣasa. Five thousand years have past by, and even now there is no release." The king said: "Let heaven be yours by means of the merit which I have acquired today." When the king had spoken thus, the rākṣasa mounted on the vimāna and went to heaven.

The statue said: O king, let him ascend this throne who has such magnanimity.

Here ends the thirteenth story

JAINISTIC RECENSION OF 13

When King Bhoja again on another occasion had made complete preparations for the coronation-rite and was ascending the throne, the thirteenth statue said: "O king, he who has magnanimity like Vikramāditya's mounts upon this throne." And when the king askt "Of what sort was this magnanimity?" the statue said: "O king, in the words of the verse:

> 1. The king once saved the life of a certain brahman who had strayed into a river-stream; and having received from him an excellent magic root, was resuming his journey. But on the way he saw a man afflicted with misfortune, and straightway gave him his [the brahman's] root. Hear ye! who is there so supremely compassionate as he?

In Avantī-city, the noble King Vikrama. One time as he was wandering in foreign parts, for the purpose of seeing the world, he came to a certain city. In a temple on the bank of a river outside of this city many clever people were displaying to each other their skill in discussing learned topics. But when the king came up and heard the talk of those people, imagining themselves wise with their false learning, he said: "Listen now!

> 2. The meaning that is extracted from a sacred text, or that is derived from reasoning, should be accepted (only) after being carefully examined, like gold. Why accept it merely because it is the dogma of your sect?
>
> 3. The two ears are made for hearing, and the voice and mind for discussion and reflection. If a man does not reflect on what he hears, how shall he get any good from it?
>
> 4. As one looks carefully with his eyes as he walks, for poisonous thorns, serpents, and vermin, and so avoids them all, so you (should) carefully look out for

the errors of false knowledge, false scripture, false views, and false ways of action. How can you blame others in such a case (for mistakes made by yourself)?

5. So long as your judgment of things is formed by the beliefs of others, so long you wallow in evils. You should rack your own brain over the meanings of things; for authoritative pronouncements do not fall from the sky."

Hearing this they were all amazed, and said: "How great is his power of speech, and how significant in sense are his words!" At that moment a certain very handsome man came along from somewhere or other, accompanied by his wife, and entering the river was swept away by the current. And he cried aloud: "Good people, run quickly, run! I am being carried away by the river!" But they were afraid of death, and showed no compassion, and did not even go near him. The king however reflected at that time:

6. "Few understand virtues; few protect the wretched out of affection; few do the service of others; few are grieved at the grief of others."

Then, his heart being tender with compassion, he himself sprang up and entered the stream of the river, and came with the man to the shore. Then the man said: "Noble hero of heroes, you alone know what is needful for the occasion. For:

7. By a little handful of water given at the right time a fainting person is brought to life. Of what use is it, fair one, to give a hundred jars-full, after a man is dead?

Noble sir, I cannot discharge my debt to you; but pray accept this magic root, which grants every wish. By means of it everything desired is obtained." So saying the man went his way. After this a certain man opprest with poverty came up to the king, and said: "Most excellent sir, you are one to whom a petition may be addrest; so fulfil my desire." Hearing this the king, filled with compassion and fearing to refuse a request, gave him the magic root and went to his own city.

Therefore, O king, if such magnanimity is found in you, then mount upon this throne.

Here ends the thirteenth story in the Thirty-two Tales of the Throne

14. Story of the Fourteenth Statuette

An ascetic warns Vikrama against neglect of kingly duty

SOUTHERN RECENSION OF 14

When the king again attempted to ascend the throne, another statue said: "O king, if any king has magnanimity and other virtues like Vikrama, he and no other is worthy to ascend this throne." The king said: "Tell me a tale of his magnanimity." And she said:

Once King Vikrama went forth and wandered about in the guise of an ascetic to examine what marvels there were at the various places upon the earth, and to see what noble men and places of pilgrimage and temples there were. And he came to a certain city, near which there was a penance-grove. And in this penance-grove there was a great temple of the World-mother, while a river flowed near by. Now

when the king had bathed in that river and made obeisance to the goddess, as he was approaching, a certain ascetic named Avadhūtavāsa came up. (The king) gave him a salutation, and received the reply "May you be happy," and sat down with him in the temple. And the ascetic said: "Whence come you, sir?" The king replied: "I am a wayfarer, traveling about to places of pilgrimage." The ascetic said: "In truth, you are King Vikramārka; I saw you once in Ujjayinī, and so I know you. What have you come here for?" The king answered: "Ascetic, I conceived in my heart the idea that by traveling about the earth I might see some strange sights, and also meet noble and distinguisht men." Avadhūtavāsa said: "O king, how can you be so mad as to desert such a kingdom and travel in far countries? If in the meantime a sedition should arise, what can you do?" The king replied: "I delivered the entire burden of government into the hands of my ministers before I came away." Avadhūtavāsa rejoined: "O king, even so you have committed a breach of policy. And it is said:

1. Those princes who deliver the care of their kingdoms into the hands of officials and devote themselves to roaming about at random [or, to careless amusements], are as foolish as if they were to place jars of milk before a crowd of cats and then go to sleep.

Moreover, one must not neglect a kingdom, thinking 'it is already subject to me,' but even when it is subject to you, you should try to strengthen your hold upon it. And thus it is said:

2. Keep a firm hold on your farming, on knowledge, a merchant, a wife, wealth, and the fortune of royalty, as you would on a cobra's head."

Hearing this the king said: "Ascetic, all this is nonsense. In such a matter fate alone controls. Even if a man hold his kingdom with the greatest firmness and make all possible provision, and even if he be endowed with the might of a hero, he shall come to destruction if fate be adverse. And thus it is said:

3. Tho Indra had Bṛhaspati for his guide, the thunderbolt for his weapon, the gods for his warriors, heaven for his fortress; tho he had Viṣṇu, as we know, to back him, and tho Āirāvaṇa was his (war-)elephant, yet in spite of all this marvelous strength he was beaten by his enemies in battle. Then is not fate rightly (called) our only hope? Alas, alas! vain is manly endeavor. And so:

4. Fair form has no effect, nor noble origin, nor good character, nor even knowledge, nor service rendered (to the gods) with

however great zeal. The merited fortune, which a man accumulates thru the penance he has performed, bears fruit for him in time, just like a tree.

And furthermore [in the next verse the speaker is Hiraṇyakaçipu, a demon slain by Viṣṇu]:

5. 'This my breast has bent back the mace-like tusks of Indra's elephant in battle, and has blunted and ruined the edge of the Club-bearer's [Çiva's] ax, yet now it is rent by the claws of the Man-lion [Viṣṇu]. When fate has (at first) not prevailed, even a blade of grass, as a rule, will do duty as a war-club.' And so:

6. 'The banyan tree and the five spirits in it both give and take away. Let the dice fall, fair one! That which is to be, will be.'"

The ascetic askt: "How was that ?" And the king replied:

Emboxt story: The fatalist king

In the north-country there was a city named Nandivardhana, in which a king named Rājaçekhara held sway. He was devoted to the service of the gods and brahmans, and was very pious. One time his heirs all banded together and made war on him, and took away his kingdom, and drove him and his consort into exile. So this king together with his wife and son went into a far country, and came to a grove near a certain city. And when the sun set he went and sat under a banyan tree, with his wife and son. In this tree there were five birds [see our Composite Outline, 14, note 6, page lxxxvi]. And as they were talking to one another, one of them said: "In this city the king has died, leaving no offspring. Now who shall become king ?" Another said: "The kingship shall go to this king who is under the banyan tree." The others said: "So be it." Now the king heard what the birds had said. Then the sun arose, and all people set about their various daily tasks. And the king too, when he had performed the morning ceremonies, made an offering to the sun and paid homage to the sun with this verse:

7. "Homage to the youthful Sun, the eye of the world, who causes the lotuses to bud; the granter of fortune, the destroyer of darkness, the giver of all desires to his devotees."

And as he was then going towards the town, a garland-crowned she-elephant, which the ministers had set loose to find a king, saw the king, and placed the garland on his neck, and set him on her back, and took him to the royal palace. So all the ministers assembled and performed the coronation, and Rājaçekhara was establisht as king in the country.

One time all his rival kings banded together and came to the city to destroy Rājaçekhara. Now at this time the king was playing at dice with his queen. And the queen said: "My lord, why do you sit silent? The city is invested by hostile kings, and in the morning they are like to take the city and us too. This is the way the matter appears. So take some active steps." To this the king replied: "Fair one, why exert myself ? If fate is favorable, everything will be done of itself; and if fate is unfavorable, of itself it will be lost. Haven't you learned by experience? Fate alone is the ultimate cause of success or failure; there is no other. And it is said:

> 8. A snake lay squeezed tight in a box; its senses were numb from hunger, and it had lost all hope, when a mouse ate a hole thru the box by night and fell of itself into the snake's mouth. Refresht by the flesh of the mouse, the snake quickly made its way out by the same road, and was saved. For fate alone is the final cause of success or destruction. And again:
>
> 9. That which is defenseless shall stand if fate defend it; that which is well defended shall be destroyed if fate smites it. A helpless man turned loose in the forest shall live, while another after taking the greatest precautions shall die in his own house.

He who gave me the kingdom as I stood under the tree has shouldered the responsibility." Then this (deity) reflected: "Behold, this king, putting trust in me thus, has left the care of his kingdom in my hands. Now then it will be a great wrong if I do not bestir myself for him." With this in mind the deity assumed a terrible form and overthrew all the hostile kings. After this King Rājaçekhara ruled his kingdom without annoyance.

End of emboxt story: The fatalist king

This story was told by Vikrama. And when the ascetic heard the story he was much pleased, and gave the king a Kashmirian liñga [sign of Çiva's power, used as an object of worship and as an amulet], saying: "O king, this Kashmirian liñga is like a wishing-stone; it gives any good thing you make a wish for. Treat it with great respect." The king, saying "Very well," bowed to the ascetic. And as he was going home, on the way to the city a certain brahman came up to him, and recited a blessing:

> 10. "May the Mountain-born Mother [girijā mātā, Pārvatī] protect you, and the Twelve-eyed one [her son, Skanda]; likewise the Son-in-law of the Mountain [giri-jāmātā, her consort, Çiva], the possessor of [twelve quarter-eyes, that is] three eyes."

And then he said: "O king, I have undertaken a vow in honor of a Çiva-liñga; and I have lost the liñga on the road, For three days now I have fasted. So give me that Çiva-liñga, that I may break my fast." Hearing this the king gave that brahman his Kashmirian liñga, and went to his own city.

Having told this story the statue said to the king: "O king, if you possess such magnanimity and other virtues, then mount upon this throne." Hearing this the king was silent.

Here ends the fourteenth story

Metrical Recension of 14

When King Bhoja once again came up to ascend the beautiful throne, a statue said to him as before: "Listen well, O king.

Once in olden time King Vikramāditya reflected in his heart that, if one desired to make himself holy, he ought to go to see the various penance-groves, places of pilgrimage, and temples that are in the world. So going forth from his city, and traveling thus about the earth, he came to a certain city, and stopt outside it for a short time. The king beheld here a charming park, and a shrine dear to Pārvatī, and a river golden with waterlilies. Having bathed in the water of this river, and paid homage to Pārvatī, as he seated himself there, he beheld a noble ascetic. And this ascetic said to Vikramāditya: "Sir, tell me whence you have come, and what your business is." The king made answer to him: "I am only a traveler, and the business that I have undertaken is to journey to all the places of pilgrimage; and my name is Vikramāditya." "I saw you long ago and knew you, when I arrived once at the gates of Ujjayinī. Now I should like to know what you have come here for, and why you are alone, O king? My mind is at a loss, so put an end to my uncertainty." When the ascetic had said this, the king replied to him: "I wander about this earth with the purpose of beholding such very remarkable noble men as you, sir." When the ascetic heard this he replied to the king: "Why has your majesty deserted such a kingdom as yours and come away here? If a conspiracy should arise there, what can you do, being in this place? 'Keep a firm hold on your farming, on knowledge, a merchant, a wife, wealth, and the business of kingship, as you would on a cobra's head;' thus it is said in the textbooks of conduct. Therefore beware! else your kingdom will go to destruction, and the ruler himself with it. Go straight to Ujjayinī, my lord; do not wander about here." [31]

Thus urged by him, the king showed his independence of mind and answered: "My lord, what your worship says is without doubt in accordance with good policy; however, the character of men's minds differs, according as they believe that, of the two means by which desires are obtained, fate and human exertion, the more important determining factor upon earth is karma [here = fate], or human exertion. People may be divided into three classes, with respect to their hopes for attainment of desires; fatalists, believers in human effort, and those who rely on (a combination of) these two factors. The arrogant believe in human effort alone, the truly wise in the power of fate, while those who occupy a middle ground strive to obtain their ends by both

means. Human effort usually meets with failure at some point; but fate never fails, because its scope in the world is limitless. I shall receive what I am destined to obtain by the power of fate and that alone, even as the Draviḍian king by the grace of the five spirits obtained a kingdom without any effort; right here is an example in proof of what I say." Being askt: "How was that?" the king told him the story from the beginning. [46]

Emboxt story: The fatalist king

A certain Draviḍian king was driven out of his kingdom by his foes, and in great distress he came with his wife to a banyan-tree in the middle of an uninhabitable forest, and sat down under it. Five spirits who were in this tree were considering a certain problem: "To whom shall be given this kingdom, now that the king died here yesterday without offspring? Who might be a fit recipient for this fortune?" As they were thus discussing it, one of the spirits then said: "Let it be given to this man of royal extraction who lies under this tree." And they agreed to this as a favor to him. Hearing this pleasing news, the king and his wife were glad. Next, on the following morning, he went to the city indicated by the spirits, and bathed his body there in the water of a river in a park near the city, and performed the prescribed rites, and did obeisance to the sun. And coming to four cross roads, the king, with wide-open eyes, sat down upon a fair broad stone by a statue of Hanumat. Now as the ministers were quarreling with each other to get the kingdom, this thought occurred to their minds: "On whatever man's neck the she-elephant places the garland, he shall enjoy the splendor of royalty; why quarrel about it?" Thus taking counsel they all quickly deckt out the she-elephant and put a garland on her (trunk) and sent her forth with benedictions. And she slowly came up, and with the tip of her trunk put the garland on the neck of the king, as he sat on the rock. Then, putting (king) Rāja-çekhara and his wife like a diadem [çekhara] on her head, she went, amid great rejoicing of the people, to the palace. And the auspicious sound of various kinds of instrumental music filled the air, increast by the loud prayers of the brahmans. [73]

Now when this king named Rājaçekhara had been crowned, all the vassal kings said to one another angrily: "There is no reason why this fellow, whoever he is, should come in here and rule over us; he has not yet taken firm root, so this very day let us pluck him out!" So thinking they began to ravage the country, and soon invested his city as well. Even at that time he sat at his ease, playing dice with his wife; and altho the citizens were terrified and in the direst straits, since the city was beleaguered by mighty powers, he himself made no move to fight. So the queen then spoke to Rājaçekhara: "O king, what have you undertaken to do? You are sitting perfectly quiet. Your enemies will certainly take your city; therefore take vigorous steps to make resistance." Hearing the queen's words the king replied: "Do not worry, fair one; all will be well with you. Whether those five spirits in the banyan-tree give or take away the kingdom — what is to be surely will be, in regular course, O fair one." Hearing his words those five mighty spirits said: "Since we gave him this kingdom, we must also protect it with energy. He who does not protect one who relies on him for protection, and who does not defend that which he himself has given, shall be tortured in a frightful hell; of this there can be no doubt." So they spoke with each other; and in the hearts of the enemy they instilled a mighty fear, engendered by sedition.

So all the foes began to distrust one another, and fell to fighting with blows and counter-blows, and thus went into the next world. And that King Rājaçekhara took to himself all their abundant mass of riches, their elephants, horses, and chariots.ī [99]

End of emboxt story: The fatalist king

Such was the story told by Vikramāditya. And hearing it the ascetic was much pleased, and blest the king, and gave a moonstone liñga, which gave any desired wealth, to King Vikramāditya with his affection. And taking leave of him, Vikramāditya, satisfied, set out for his own city. But on the road he was spied by a certain brahman. "I wish you happiness and fortune; I am a pauper desirous of wealth; grant me something of value, that I may get something to eat, O best of living creatures." To the brahman who thus begged for food the king gave that moonstone liñga, telling him its power.

If there is such magnanimity in you too, King Bhoja, then you are in truth worthy to ascend this glorious throne.

Here ends the fourteenth story

Brief Recension of 14

Again a statue said: O king, listen.

One time, as the king wandered about the earth, he came to a temple of Çiva in a certain penance-grove. He bathed in the holy ford, and viewed the god, and sat down in his presence. A certain great saint there askt him: "Who are you?" The king said: "I am King Vikrama, upon a journey." Said he: "O king, one time I went to Ujjayinī and saw you. Why do you wander about all alone, abandoning your kingdom? Afterwards some rebellion may occur, and then what will you do? And it is said:

> 1. Keep a firm hold on your farming, on knowledge, a merchant, a wife, wealth, and the care of a kingdom, as you would on a cobra's head."

The king said: "It is equally true that —

> 2. Kingship, fortune, glory, and happiness are enjoyed as a result of good deeds; and when *they* are exhausted, Great Ascetic, (the other things) vanish of themselves.
>
> 3. God will grant to men food, raiment, and wealth according to their merit and their deserts, according to place and possibilities [' power ']."

The great saint was pleased with these words, and gave the king a Kashmirian liñga, saying: "O king, when reverence is paid to this, it will fulfil the desires of your heart." After the king had thus taken leave of him he met a certain brahman on the road, who gave him a blessing; and the king gave him the liñga.

The statue said: O king, let him ascend this throne who has such magnanimity.

Here ends the fourteenth story

Jainistic Recension of 14

When King Bhoja at another time had again made complete preparations for the coronation-rite and was ascending the throne, the fourteenth statue said: "O king, he who has magnanimity like Vikramāditya's mounts this throne." And when the king askt "Of what sort was that magnanimity?" the statue said: "O king, in the words of the verse:

1. A distinguisht saint, in a foreign land, hearing the tale of a great kingdom given by five spirits, was pleased, and gave the noble Vikrama a wish-granting gem; but he gave it away to a beggar.

In Avantī-city, the noble King Vikrama. One time the king out of curiosity went into a far country. As he traveled about, in a certain city, in a temple in a grove outside the town, he met a certain saint and made obeisance to him. And he said: "Vikramāditya, whence have you come?" Hearing this the king was amazed, and said: "How is it that you recognize me?" And he replied: "Once I went to Avantī, and at that time I saw you there. But how is it that you abandon your kingdom and wander in other countries? Who knows what is happening there? For:

2. Kingship is absorbed by the burden of cares; kingship is bound up with enmities; kingship is a place of insecurity; so it is always (just) made up of trouble."

Then the king said: "Ascetic,

3. If resistance could be (successfully) offered to things which are bound to take place, then Nala, Rāma, and Yudhiṣṭhira would not have been afflicted with misfortunes.

4. (Because fate so ordains,) even the restless ocean is restrained, and its mighty rocks are worn away by the surges. Does not the outcome-of-fate (divva-pariṇāmo) have its joys and sorrows determined by (the deeds of) other births?

Therefore why should I worry over my kingdom? Hear how in former times a kingdom which a certain king had lost was given to him again by five spirits."

Emboxt story: The fatalist king

In olden time, in Padminīkhaṇḍa city, there was a king Jayaçekhara. And his kinsfolk banded together and drove him out of his kingdom. As he was wandering on foot in foreign regions with his chief queen, on the way he stopt by night under a tree near a certain city. At that time there were five spirits in this tree, who were conversing with each other thus: "The king of this city will die early tomorrow. Now to whom will this kingdom go?" And one of them said: "It is given to him who is sleeping underneath this tree." These words were heard by the king under the tree. Then on the morrow the king went to that town; and at this time the king of the place died leaving no son. Hereupon the dead king's ministers consecrated the five 'instruments of fate' [see JAOS. 33.158 ff.], and thru their instrumentality the kingship was given to him with great pomp. After this he reigned there without tribulations. But one time his neighbor-kings all banded together and besieged him, saying: "Who knows who this fellow is?" At this time the king sat at play with the chief queen, and gave no thought to his kingdom. So the chief queen said: "Sire, you will lose this kingdom thru the coming of the hostile hordes; so take some precaution." The king said: "My dear, fear not; you just let the dice fall. For:

5. The banyan tree and the five spirits in it both give and take away. Let the dice fall, fair one! What is to be, will be."

Hearing this the five spirits began to concern themselves, reflecting that it was they that had given him the kingdom. So by their power the foemen were fought and vanquisht by an army of elephants and horses and men painted in pictures. Having again given the sovereignty to him, they went to their own place. Seeing this the queen was amazed, and said: "My lord, how is it that a fight is carried on here by

painted figures ?" Then those five spirits appeared before her, and said: "Lady, once in bygone times five fish were carried by a certain compassionate potter in the hot season out of a dried-up pond and set free in one that was full of water. We were those five fish, and in the course of time we have become five spirits, and the being who was the potter has become this king. On account of this deed of kindness from a former birth, we have given him the kingdom, and have even now defended it for him." Then the spirits departed.

End of emboxt story: The fatalist king

Hearing this tale the saint was pleased, and gave the noble Vikrama a certain wishing-stone. The king took it, and as he was going on his way, he was askt for a gift by a certain poor man. And fearing to refuse a request, the noble Vikrama compassionately gave him the gem.

Therefore, O king, if such magnanimity is found in you, then mount upon this throne.

Here ends the fourteenth story in the Thirty-two Tales of the Throne

15. Story of the Fifteenth Statuette

The heavenly nymph and the kettle of boiling oil

Southern Recension of 15

When the king was again mounting the throne, another statue said: "O king, whatsoever king is like Vikrama, he and no other is worthy to mount upon this throne." The king said: "O statue, tell me a tale of his magnanimity." And she said: "Hear, O king.

While Vikrama was king, his house-priest was Vasumitra. And he was very handsome, and skilled in all the arts, and very dear to the king; also he was a benefactor of others and beloved of all people, and blest with great riches. One time he reflected: "Except by bathing in the Ganges, there is no other way of destroying the store of evil deeds a man has laid up. And it is said:

> 1. There is no greater purification than bathing in a sacred place of pilgrimage. When a man cannot obtain success by asceticism, celibacy, sacrifices, nor generosity, let him go to the Ganges and worship her.
>
> 2. Those well-disciplined men who bathe in the bright waters of the Ganges obtain fortune such as does not result even from a hundred sacrificial performances.
>
> 3. As the sun when it rises dispels blinding darkness, even such is the effulgence of one who has bathed in the Ganges-water, and so has rid himself of sins.

4. All evil is destroyed merely by the water of the Ganges, as surely as a heap of cotton is straightway destroyed when it is thrown into the fire.
5. Whoever drinks the water of the Ganges, warmed by the rays of the sun, drinking it mixt with the (five) products of the cow and in the manner prescribed by the rules, is releast from sin.
6. One who purifies his body by a thousand moon-fasts, and one who merely drinks the water of the Ganges, — there shall be no difference between these two.
7. There is no refuge like the Ganges for all creatures who seek a refuge because their hearts are opprest with sorrow.
8. When homage is paid to the Ganges she saves many desperate wretches who are overwhelmed with great sins and are bound for a fearful hell.
9. If a man beholds, drinks, and bathes in the water of the Ganges, she saves entirely the seven preceding and the seven following generations of his family — aye, and generations beyond them!
10. A man is purified a hundred, yes a thousand fold by the merit gained from seeing, touching, and meditating on the Ganges, and from repeating the name of Ganges.
11. Those who, when they can, do not behold the Ganges, the purger from sin, are like people born blind in this world — just beasts and cattle."

Thus reflecting he went to Benares, and saw and did homage to Viçveçvara [Çiva]; and then at Prayāga [Allahabad] he performed an ablution in the month Māgha, and also made a çrāddha [oblation to ancestors] at (the holy city of) Gayā. After which he turned his face towards his own city. On the road he came to a certain town, in which a divine nymph, tormented by a curse, ruled the kingdom; and she had no consort. Here was a great temple of Lakṣmī and Nārāyaṇa [her consort, Viṣṇu]. And a wedding-pavilion had been erected there; and at the door of the divine temple oil was boiling in a great copper kettle. And men were stationed there to say to all people coming from foreign countries: "If any hero will throw himself into this boiling oil, this heavenly nymph named Manmathasaṁjīvinī ['Love-exciter'] will put the garland upon his neck [that is, choose him for her consort]." Having seen all this Vasumitra returned to his own city. He visited all his kinsmen, and all rejoist greatly over his safe arrival. On the morrow he went to the palace and saw the king, and, giving him some of the water of the Ganges and the favor of Viçveçvara, he seated himself.

Hereupon the king askt him: "Vasumitra, did you make the journey in comfort and health to the sacred watering-places?" And he replied: "My lord, by your grace I journeyed to the watering-places and returned in comfort and health." The king said: "What strange things did you see there abroad?" And Vasumitra told him the story of the divine nymph and the boiling oil.

And the king too went with him to that place and bathed there, and having made obeisance to Lakṣmī and Nārāyaṇa threw himself into the boiling oil. The people there made loud outcries of grief. The king's body became like a lump of flesh. Hearing of this Manmathasaṁjīvinī brought nectar and sprinkled it on the lump of flesh, and the king became a young man of god-like beauty. But when Manmathasaṁjīvinī was putting the garland on the neck of the king, he said to her: "Manmathasaṁjīvinī, if you are now mine, then hear my words." She replied: "My lord, declare your wish; I will obey you in every respect." The king replied: "If you will do as I say, then choose that house-priest of mine for your consort." She said: "So be it," and put the garland on the neck of the house-priest. And when the king had performed their marriage and consecrated Vasumitra in that kingdom, he went to his own city.

Having told this tale the statue said to the king: "O king, if such magnanimity and heroism are found in you, then mount upon this throne."

Here ends the fifteenth story

Metrical Recension of 15

When King Bhoja once again came up to the throne desiring to mount it, a statue stopt him with charming words: "If such courage, heroism, and magnanimity are found in your majesty also, then this throne may be mounted by you. Hear now of his great magnanimity, King Bhoja. [5]

King Vikramāditya had a house-priest named Suçruta, who was rich, learned, eloquent, of fair fame, and dear to the king. With the king's permission he set out for Benares. And after bathing in the king of holy watering-places, Prayāga [Allahabad] by name, while the sun was in Capricorn —— he arrived at the city of Benares and bathed in the water of the Ganges. And having sprinkled all his members with white ashes, he visited Viçveçvara [Çiva], and with ancient stanzas praised Bharga, who removes the terrors of existence, even Bhava, the consort of Bhavānī: "As you are Hara ['Taker'], then take away our sins; as you are Çaṁkara ['Quieter'], then quiet our grief; as you are Bhava ['Be-er'], then be for our prosperity; as you are Çiva ['Favorable'], then work favors for us." "The zealous hands of your devotees, who now wash with cowdung dissolved in water your firm-fixt habitation [Çiva's shrines are covered with this solution as an act of devotion], shall be washt with

essence of musk, and shall rest on the breasts of beautiful women, when their owners have become princes in the city of the gods." [21]

In such daily occupations he past three months. And then at Gayā he propitiated the fathers [manes] and the gods in the prescribed fashion. And as he was returning home again, he came to a city, the home of plentiful religious merit, which was ruled by a certain lovely woman and contained no men. Here stood a great shrine of Lakṣmī and Nārāyaṇa, at the door of which was a fire, and on it a kettle of boiling oil. And a beautiful wedding-pavilion was built there, with a jeweled porch [vedikā; seat or altar ?]; being provided with all the (wedding-)paraphernalia, it shone all the time with holiday splendor. "Whoever throws himself into this kettle full of oil shall have control of this kingdom and of Kandarpajīvanā [synonym of Manmathasaṁjīvinī];" hearing this promise there, and having seen the strange sight, he returned again to Ujjayinī and went to see Vikramāditya. Pleased at seeing his house-priest, and having paid him suitable honors, the king askt him about his adventures in the various countries. And he told him what he had seen and heard. Hearing this the king quickly went to that city along with his house-priest. And going to the temple of Lakṣmī and Nārāyaṇa there, he threw himself into the kettle which contained the oil boiling over the fire. Then Kandarpajīvanā, the blameless maiden, came, and by her magic restored to life the king, the life of all the world's creatures. "O most noble hero, this vast kingdom is yours; all that I have belongs to you; employ me, your maidservant, in whatever you wish done." Much pleased by her words, he said to the bewitching woman: "If you are subject to my will, then choose this brahman (for your husband)." So at the command of the king, fearing to belie her promise, the damsel chose him as lord of herself and her kingdom.

If such courage, manliness, and magnanimity were found in anyone, that man, O king, would be able to mount this throne.

Here ends the fifteenth story

Brief Recension of 15

Again a statue said: O king, listen.

The son of the king's house-priest, Vasumitra by name, went on a pilgrimage to holy fords, and returning again met the king, who askt him about what had happened. He said: "O king, in a certain city there is a divine nymph, Manmathasaṁjīvinī, tormented by a curse. A pavilion is there, and arrangements are in progress to agitate the souls of great heroes. Some vessels of oil are heating there; and whoever throws himself into one of them, him she will make her consort; that man she will crown king there. And whoever becomes her husband, his life shall be blessed." Hearing this he went thither with Vasumitra out of curiosity, and saw all that was done there. Thereupon the king sprang into a jar of oil, and his body became a mere lump of flesh. Then Manmathasaṁjīvinī sprinkled him with nectar, and he became again endowed with his eight members, sound and well. She said: "My body and kingdom are at your disposal. Whatever you command, I will do it." The king said: "Choose Vasumitra for your lord." And she agreed, and Vasumitra became king. The king returned to his city.

The statue said: O king, let him mount this throne who has such magnanimity.

Here ends the fifteenth story

Jainistic Recension of 15

When King Bhoja again on another occasion had made complete preparations for the coronation-rite and was ascending the throne, the fifteenth statue said: "O king, he who has magnanimity like Vikramāditya's ascends this throne." And when the king askt "Of what sort was that magnanimity?" the statue said: "O king,

In Avantī-city, the noble King Vikrama. His friend, named Sumitra. Now he was extremely handsome and skilled in all the arts. One time he went into a far country to visit various places of pilgrimage. As he journeyed about, he came in due course to Çakrāvatāra-tīrtha, where he paid honors with complete ceremony to the noble Yugādideva [the mythical First Jina], whose power is celebrated in the fifth book of the Bhagavatpurāṇa, and whose majestic feet are gilded by clusters of coral-tree blossoms from the low-bowing crests of all the gods, the demons, and the leaders of the human multitudes; and he praised him, thus:

1. "Albeit words laden with sweetness do not indeed resound from my lips, nor am I able to utter expressions of novel mode, charming with intricate locutions; yet if even by the semblance of a hymn of praise I bring Thy Godhead into my heart for a moment, then by that alone my soul will surely attain purity.

2. Thou art formless, Çambhu [regularly a name of Çiva!]; how can (ritual) homage be paid to Thee? Thou art outside of the range of words; how canst Thou be verbally praised? Thou art unattainable by those who turn to Thee [in contemplation]; how canst Thou be an object of meditation? So that in all the three worlds I know of no way of worshiping Thee.

3. Ah, whoever seeks Thee in images of clay and stone and the like is not far from the abundance of fortune of the King of the Gods [Indra]; but for those who worship Thy true, natural form, untoucht by change, we know not what can be the manner of their reward, nor its duration.

4. Those who see that Thou art One in nature even in all Thy various modes, that Thou art imperishable, because [Thy forms are] innumerable, and uncreated, and who have therefore abandoned every distinction that involves differences (in conception of Thy forms), they have found out what Thou really art, full steadfastly I believe."

Having offered this praise, he went on and came to a city, where in a very charming temple-court he saw a fiercely blazing kettle of oil. When he askt the people, they said: "In this city a divine nymph named Madanasaṁjīvinī [synonym of Manmathasaṁjivinī] holds sway. She has made the promise that if any man offers himself in this kettle, he shall be her husband." Hearing this, and infatuated by the beauty of the nymph, Sumitra went to his own city and told this affair to the king. When the king heard it his heart was filled with curiosity, and he went to that place with Sumitra. And seeing how things were there, and perceiving his friend's passion for her, he jumpt into that kettle. Then the people cried out with cries of distress. Upon this Madanasaṁjīvinī came and sprinkled the king's body, which had become a mere lump of flesh, with a stream of nectar, and the king was restored to even greater beauty and handsomeness. And the goddess said: "O king, this thing was undertaken to make trial of the heroic men ['man-incarnations'] who are the support of the earth. I am satisfied with your courage, nobility, and other virtues. For:

5. These men who have come to honorable position are verily model men. You common folk must exert matchless energy in ridding yourselves of sin; but

> this [sin] is not the province of saints, nor is it natural (to them). Whoever exhibits virtues is deserving of respect; honor such men!
>
> 6. Sandalwood is very highly thought of by men, even when it is banisht from its native land, then taken to a distance by the sea's flood, deposited in a forest on the shore, taken by hundreds of foresters, then cut up, sold, weighed, and then pulverized on a rough piece of stone. Truly, who is not honored for his excellent qualities, even in misfortune ?

You are a benefactor of all people; therefore in you the Exalted Earth is now in possession of a jewel of a man. Do me the favor to take this kingdom." But perceiving that the king was not inclined to take the kingdom, she said again: " O king, you are truly blessed. For:

> 7. The three worlds are entirely conquered by that steadfast man whose heart is not pierst by the dart-like sidelong glances of lovely woman, nor burned by the heat of the fire of anger, nor dragged hither and yon by the snares of the desires, whose objects are so many."

Then the noble Vikrama, skilled in understanding the expressions of others, caused that kingdom to be given to Sumitra.

Therefore, O king, if such magnanimity is found in you, then mount upon this throne.

Here ends the fifteenth story in the Thirty-two Tales of the Throne

16. Story of the Sixteenth Statuette

The spring festival and the brahman's daughter

Southern Recension of 16

When the king was again ascending the throne, another statue said: " O king, if you have the magnanimity and other virtues of Vikrama, then mount upon this throne." The king said: " O statue, tell me a tale of his magnanimity." And she said: " Hear, O king.

One time King Vikramārka went forth to conquer all the quarters of the earth. And journeying to the east, south, west, and north, to all the cardinal and intermediate points of the compass, he made all the kings in these regions subject to his sway, and took all the store of elephants, horses, and other treasures of great riches which they had accumulated; and leaving them seated each in his own country he returned to his own city. And as he was entering the city a soothsayer said: " Sire, for four days there will be no auspicious moment for entering the city." Hearing his words the king stopt outside the town. In a pleasure-grove he caused tents to be erected, and started to spend the four days there. At this time the king of the seasons, the spring, had arrived. In this spring season:

1. The bakula flowers put forth buds suddenly, attracting dense swarms of bees from every quarter; and they are said to be like divine nymphs with long lovely eyes, holding drafts (of sweetness) for people (to drink). And also:

2. The pleasantly buzzing humming-bees hug closely [=devote themselves to] the delight of the intoxication won from the languid juice of the mango trees; and continually there persists a gentle breeze, capable of stealing the perfume from the lovely ['lotus-'] faces of charming women.

Seeing all this sportiveness of the spring-time, the minister Sumantra came into the king's presence and said: "O king, the king of seasons, the spring, has arrived; let a festival in honor of Spring be held today. If you pay honor to Spring, all the Seasons will be made well-disposed to you, and prosperity will come to all people, and there will be an end of the misery of everyone." When the king heard his words he agreed, and ordered that same minister to provide all the necessary preparations for the rites in honor of Spring. So the minister caused to be erected a very beautiful assembly-pavilion, and summoned brahmans skilled in Vedas and lawbooks, dancers acquainted with song and music and dancing, and charming women. And the wretched, blind, deaf, lame, deformed, and all the other beggars, came without being summoned. And in that assembly-pavilion a throne was set up, studded with all the nine gems, and upon the throne were placed two statues of Lakṣmī and Nārāyaṇa [Viṣṇu]. To pay honor to the images all manner of sweet perfumed substances were brought together, such as saffron, camphor, musk, sandalwood, and aloes-wood; and flowers were gathered, such as jasmine, mango, navamallikā and kunda [kinds of jasmine], day-lotuses, madana-flowers, marjoram [?], campa, and ketakī. When all things needful were thus duly made ready, the king himself had the sixteen-fold service performed to Nārāyaṇa, and presented the brahmans and other people trained in the various arts with garments and other gifts. After this the singers, having composed a song of praise in the "spring" mode, sang to Spring. And the king, when he had given them betel and dismist them, gave satisfaction to the rest, the lame, the blind, and so on, with gifts of gold. At this moment a certain brahman came into the king's presence, holding a little girl by the hand. And first he spoke this blessing:

3. "May blessings be granted you by the face of Ambikā [Pārvatī], who was adorned with a wrist-band of snakes at her marriage with the Club-bearer [Çiva]; her face, that straightway

bends down with mightily confused glance in shame at the half-spoken words 'Homage to Çiva.'"

And then he said: "O king, I have a petition." The king said: "Declare it." And the brahman said: "I am a dweller in the city of Nandivardhana. Sons — eight of them — were born to me, but no daughter. So I with my wife made this vow before the Mother of the World: 'O Mother, if a daughter is born to me, I will name her for you, and furthermore I will give her weight in gold and the girl herself to some Veda-learned suitor.' Now the present time is the very time for her marriage; Jupiter is in the eleventh astrological mansion; and the time for doing it will not recur in the coming year. So, knowing that there was no one on earth except Vikrama who would give her weight in gold, I have come into your presence." The king replied: "Brahman, you have done well. Take as much money as you need." And he called his treasurer and said: "Dravyadatta, give this brahman the weight of this girl in gold, and apart from this eight crores of gold in addition for the 'series of eight' [see our Composite Outline, 16, note 6; page lxxxviii]." So at his command Dravyadatta gave the brahman that amount of gold. And the brahman was greatly delighted and went with his daughter to his own city. And the king in an auspicious moment entered the city.

Having told this story the statue said to the king: "O king, if such magnanimity is found in you, then mount upon this throne." And the king was silent.

Here ends the sixteenth story

Metrical Recension of 16

When the king once again came forward to ascend the throne, the statue checkt his effort and said: "You must listen to these adventures of King Vikramāditya, which remove evil from such noble men as your majesty.

In olden time Vikramāditya valorously engaged in making his rivals the lovers of the fair women in Indra's heavenly city [that is, in killing them]. Having overwhelmed the three worlds with his glory and the kings thereof with his valor, he returned to his city in the spring, to pay honors to Spring. "Great king, you should pay honor joyfully to this excellent time, the Spring, the king of the glorious and virtuous seasons; if honor is paid to him, then Maheçvara [Çiva], who is of the essence of Time, will be propitiated." Thus advised by a minister, the king was pleased, and said: "Then tomorrow I will perform this worship; let all be prepared." The excellent minister arranged for all, in accordance with the king's command. He caused a pavilion to be deckt out with cloth, festooned arches, and blossoms; and he had set up in the middle of it a great jeweled throne, adorned with jeweled columns, and rich in a bright cloth canopy. Early next morning he again told the king: "Sire, all has been made ready; do what is fitting." Hearing this the pure-hearted king entered the pavilion. There

the righteous prince paid honors to Umā [Pārvatī] and Maheçvara [Çiva], as well as to Lakṣmī and Nārāyaṇa [Viṣṇu], to Spring, and to Love and Enjoyment [Rati, consort of the Love-god], with (perfumes such as) camphor, sandalwood, musk, orpiment, aloes-wood, and saffron, with kuruvinda and kurabaka [fragrant grasses], and with jasmine, açoka, and campaka flowers. And having honored the brahmans in proportion to their spiritual powers, the king caused the singers to sing in the 'spring' mode [rāga]. [26]

At this time a very aged man, leaning upon a staff, came into the king's assembly, holding by the hand a girl, his companion. The glorious king then gave entertainment to the excellent brahman, and caused him to sit down, and spoke kind words to him: "Whence have you come, O brahman? Tell me what your errand is." Thus askt by the king the old man said to him: "Great king, listen attentively, and I will tell you all. I dwell in a certain brahmanical village in the land of Avanti. And for a long time I was greatly distrest because no offspring was born to me. To gain a child I worshipt with ascetic practices Çaṁkara [Çiva], who gives content [çaṁkara] to his devotees. By the favor of the Great Lord I obtained this daughter; but when she arrived at the time of life when it is fitting to give her in marriage, on account of my poverty I was much concerned, and my wife as well. Then in the middle of the night the Lord, who is tender to his devotees, said to me in a vision: "O brahman, put away your grief; go to King Vikramāditya; that noble man will give you as great a store of riches as you desire." Thus speaking the god disappeared, and in the morning I arose and in great joy told my wife about this dream. And now I have come with my daughter here to your majesty. Fortune be with you, great king; know that I am a brahman asking a gift. Give me the suitable money for the 'eight-series' [see my Composite Outline, 16, note 6, page lxxxviii], that I may get my daughter married." Hearing this the king gave that brahman a jeweled ornament and eight crores of gold.

If you also, O king, are able to give so much to a petitioner presenting a request, then mount this throne.

Here ends the sixteenth story

Brief Recension of 16

Again a statue said: O king, listen.

Thinking "If homage is paid to Spring, then (my kingdom) will be free from obstacles," for this purpose the king caused all things to be made ready for paying homage to Spring. The brahmans learned in the Vedas and the çāstras, bards acquainted with genealogies, and dramatic masters who were bodily manifestations [?] of the science of song, all were summoned. He had a charming assembly-pavilion erected; a jewel-studded throne was duly adorned; and when they had set up images of the Seven Mothers, and of the gods, Maheçvara [Çiva] and the rest, homage was paid to them with many flowers. And a gift was offered, saying: "Let Maheçvara be pleased with this." All people were made happy, and the afflicted disappeared. At this time a certain brahman gave (the king) a blessing, and eight crores were given to him.

The statue said: O king, let him ascend this throne who has such magnanimity.

Here ends the sixteenth story

Jainistic Recension of 16

When King Bhoja again on another occasion had made complete preparations for the coronation-rite and was ascending the throne, the sixteenth statue said: "O king, he who has magnanimity like Vikramāditya's mounts this throne." And when the king askt "Of what sort was that magnanimity?" the statue said: "O king,

In Avantī-city, the noble King Vikrama. One time he took his army of four divisions, and undertook to conquer the four quarters of the earth, and reduced beneath his sway the whole number of kings, so that he was waited upon daily by dependents bringing offerings of quantities of all the choicest riches of the entire earth-circle. Once, as the king was seated in his assembly, the man charged with the care [avana] of the king's pleasure-park spoke this manly word: "Sire, the noble King Spring, the king of all the seasons, has taken possession of your park." When the king heard this he went straightway with his attendants into that park. And having enjoyed various sorts of play in each grove, at noonday he entered a banana-grove in which many bananas were broken off [?]. There he took his seat within a pavilion decorated in all splendor, upon a golden throne, and enjoyed for a time conversation with learned men, giving attention to the mysteries of a multitude of arts, which were exhibited in eager rivalry, each in turn, by thirty-six royal princes, each seated in his proper place. At this time a preacher, at the command of the king, began to preach in clear language, in order to prevent too great pleasure in the unprofitable round of existence. "O king,

1. What is the use of kingship, wealth, stores of grain, fair ornaments for the body, learning, great strength of arm, and eloquence of words, very noble birth, an illustrious family line, or radiant masses of virtues, if the soul is not freed from this very deep dungeon-house of the round of existence?"

Hearing this the king said: "Preacher, speak further." And he said:

2. "Difficult is the way of existence, unfixt is (the hour of) death, hard to avoid are diseases; hard to reach is the land of (pious) actions [?], and no hand is held out to those who are falling. One who wishes the transcendent bliss of salvation must constantly reflect on this, by day and night, in his mind, with clear understanding, and must fix his thoughts on religion assuredly."

The king said: "Say something more." And he said:

3. "The objects of sensual pleasure must necessarily pass from us, even tho they abide with us a long time; what difference is there in the (manner of) separation from them, that people do not give them up of their own accord? If they go of their own will, they cause endless grief to the heart; but if one gives them up of his own accord, it produces the infinite joy of peace."

Hearing this the king, astonisht at heart, reflected: "Ah, how true it is, that which the preacher says! For:

4. Those very facts, the knowledge of which releases a man from taking delight in existence here, may also bind him fast unto it. Knowing that life is as uncertain as a wave of water, he lives in pleasures; because fortune is as transitory as a dream, he fixes his appetite on constant enjoyment; because youth is comparable to a mass of clouds, he passionately embraces women.

5. Abandon this wearisome dense thicket of the objects of sense. Find your refuge in that better way, which in a moment is able to produce relief from all suffering. Seek your own union with the Soul, and give up your own (separate)

course, as unstable as the waves; do not again devote yourself to the transitory pleasures of existence, but become calm now, O heart!"

Then he gave the preacher a reward.

6. Eight crores of gold, and sixteen royal grants, the noble King Vikrama, in his gracious pleasure, gave to the preacher.

Therefore, O king, if such magnanimity is found in you, then mount upon this throne.

Here ends the sixteenth story in the Thirty-two Tales of the Throne

17. Story of the Seventeenth Statuette

Vikrama offers himself for his rival's benefit

Southern Recension of 17

When the king again was ascending the throne, another statue said: "O king, only he who has the magnanimity and other virtues of Vikrama may mount this throne." The king said: "O statue, tell me a tale of his magnanimity." And she said: "Hear, O king.

There was no one possest of such magnanimity and other virtues as Vikrama. By reason of this magnanimity his fame was spread abroad thruout the three worlds. All petitioners praised only this king. Moreover, the blessings of petitioners are sweet in the ears of generous men, rather than of heroic men. And it is said:

1. The blessings of petitioners (returned for riches granted) are the source of pleasure to generous men, while heroic men are rather pleased by the thunder of the war-drum.

Furthermore, heroism, wisdom, religious activities, and such virtues may be the common property of all, but not the virtue of generosity. And it is said:

2. All animals can fight, and parrots and minas can talk; the true hero and the true scholar is he who gives alms. And again:

3. Some are heroes by nature, others are heroes out of compassion; all these are not worth the sixteenth part of a hero in generosity.

4. Liberality is the only virtue worthy of praise; what is the use of the whole mass of other virtues? For it is because of liberality that even beasts, stones, and trees are honored.

5. The virtue of liberality I rate above a hundred (other) virtues; if learning adorns him [the liberal man], what can I say (to praise him enough)? Now as for heroism, if that (too) be found in him —

homage to him! But when all three are found, and no conceit to boot, a wonder of wonders is that!

These four qualities [namely, liberality, learning, heroism, and lack of conceit] were found in this Vikramārka. One time in another [or, a hostile] land a certain panegyrist recited a hymn of praise of Vikrama before another king. Hearing this hymn of praise that king became jealous, and said to the panegyrist: "O bard, why is it that all the panegyrists praise only Vikramārka? Is there then no other king than he?" The bard said: "O king, there is no king in the three worlds like him for generosity, service of others, courage, and heroism. To do a service for others he grudges not even his own body." Hearing these words this king determined that he too would engage in the service of others. And calling an ascetic he said: "O ascetic, is there any way of providing ever new wealth each day, for the purpose of serving others?" And the ascetic said: "O king, there is no way." The king said: "If there is any way tell it to me, and I will carry it out." The ascetic said: "Well, on the fourteenth day of the dark half of the month perform homage to the band of the sixty-four witches [yoginī], and after celebrating the preliminary rites before them with a hymn, make the tenfold offering. And at the end of the offering, by way of complete-oblation, sacrifice your own body itself in the fire. Then the band of witches will be propitiated, and will give you whatever you ask." Hearing this the king carried out the instructions in full, and at the time for the complete-oblation threw his own body into the fire. And the band of witches was propitiated, and gave the king a new body, and said: "O king, choose a wish." The king said: "O mothers, if you are propitiated, cause the seven great jars which are in my house to be filled with gold every day." And they said: "If for the space of three months you will sacrifice your own body thus in the fire every day, we will do as you ask." The king said: "So be it," and continued to offer his body in the fire every day.

One time King Vikramārka heard a report of this; and going to the place, at the time of the complete-oblation he threw himself into the fire. And the witches said to one another: "Today the human flesh is much sweeter than usual, and the man's heart is very sound and good." And when they had brought him to life again they said: "Great hero, who are you? What purpose have you in sacrificing your body?" He replied: "I have offered my body in the fire in order to serve others." The witches said: "Then we are satisfied with you; choose a wish." The king answered: "If your ladyships are satisfied with me,

let this king here be releast from the great pain which he suffers by reason of his daily death, and let his seven great jars be filled with gold." The witches consented, saying "We will do so." So they saved that king from death, and filled his jars with gold. And King Vikrama returned to his own city.

Having told this story the statue said to King Bhoja: "O king, if such readiness to serve others is found in you, then mount upon this throne."

Here ends the seventeenth story

METRICAL RECENSION OF 17

Then, desiring to hear the words of another statue, the king approacht, making a feint of ascending the throne. And she, seeing him, and knowing his purpose in coming up, said to the king, with the beauty of her cheeks heightened by a smile: "O king, listen to a tale of King Vikramāditya, in which is described his magnanimity, famous for heroic benevolence.

From King Vikramāditya's generosity came renown that filled this universe, sanctifying all. What is the need of my naming all the (other) virtues and faults? By this one test alone a good or an evil man is known in the world. "All beasts can fight, parrots and minas can talk; the true hero and the true scholar is the man who has the faculty of generosity." [12]

Hearing thus from the lips of a bard the fame of King Vikramāditya, not easy for others to attain, the king of a hostile country said: "Tell me, bard, why is it that everyone keeps praising only King Vikramāditya?" Thus askt the man replied: "There is no other king like him on earth, who so fearlessly cares for the interests of others, and constantly fulfils the desires of petitioners with such heroic energy." Hearing these words spoken by the bard, the king further presented him with money, garments, and other gifts, as much as he desired. And after this he reflected: "If I do not conduct myself so as constantly to serve others, to what purpose was I born?" Thus making up his mind, he sent a respectful summons to a certain saint, and when he had given him entertainment askt him with regard to his heart's desire. "Exalted sir, how can I become greater than Vikramāditya? We hear that he always gives gifts greater than what is desired of him." Hearing his wish the saint said: "Worship the band of witches in the prescribed method. Offer a hundred thousand oblations of melted butter [ājya], and then with this charm throw your body into the fire as a complete-oblation; thus you shall attain your object." Hearing this he then did homage to the band of witches, and made an offering of his own body in the blazing sacrificial fire, and so with the sacrifice of his own body completed the rite, performed for interested motives. Thereupon the witches were propitiated, and brought the king back to life, and said: "Choose what boon you desire, O king." So putting his folded hands to his head in a gesture of reverence he made his wish: "Let my seven houses be filled with gold each day." "If you will do this thing every day, it shall be even so," said the witches to the king, granting his desire; and they vanisht. So the king every day completely fulfilled the desires of his petitioners with the gold in the seven houses, won at the cost of his own body. [41]

One time King Vikramāditya heard of this circumstance from the lips of one of his spies, and straightway he went to that king's city. And seeing what was happening to that king, Vikrama, compassionate and fond of daring exploits, desired that he might be spared this daily suffering. So going to the sacrificial house and mentally paying his respects to the witches, at a time when there were no people there, Vikramārka was about to offer up his body. Then the band of witches straightway appeared before the king, and they said: "O prince of heroes, do no violence to yourself, there is no need. For the sake of another you have come here and are trying to sacrifice your own body, and for our enjoyment. This does not suit us; we will grant your wish, choose!" Thus requested by the band of witches, the king, devoted to the service of others, chose a noble wish: "Let this king's seven houses be ever and ever filled with gold, without the pain of sacrificing his body." When the band of witches had granted the wish even as he exprest it, and had disappeared, Vikramārka went to his own city, without revealing what he had done. [57]

O king, if any king shall prove able to do such deeds, he alone will adorn this throne.

Here ends the seventeenth story

Brief Recension of 17

Again a statue said: O king, listen.

One time one of Vikramārka's bards went into another [or, a hostile] country, and began to praise the king. And the king of that country said: "Why do men praise Vikrama?" The bard said: "Sire, there is no one so noble as he, or so courageous and heroic." Thereupon that king summoned a certain great man at a sacrifice, and began to pay homage to a witch [scilicet, at the great man's advice]. He had a pot of oil heated, and offered himself in it. The witch was pleased, and became propitiated, and restored his body for him. The king said: "Up to sun-down let my seven houses be (ever) filled with gold." So up to sunset he gave (constantly). Every day he cast his body into the fire [*sic*], and again and again obtained the gold in his houses, and gave it away again. Now from curiosity to see this, Vikrama also came to that city; and when he had seen it all, he cast himself into the pot. The witch was pleased and brought him to life again. The witch was propitiated (and said): "O king, choose a wish." "O goddess, this king every day casts his body away; this let him escape, and let his seven houses be always full (of gold), and in spite of expenditures let them never fail." Having askt for this boon, the king went to his city.

The statue said: O king, let him ascend this throne who has such magnanimity.

Here ends the seventeenth story

Jainistic Recension of 17

When King Bhoja again on another occasion had made complete preparations for the coronation-rite and was ascending the throne, the seventeenth statue said: "O king, he who has magnanimity like Vikramāditya's mounts this throne." And when the king askt "Of what sort was that magnanimity?" the statue said: "O king,

In Avantī-city, the noble King Vikrama. His generosity was boundless and marvelous; it went beyond the wishes of his petitioners, and therefore surpast even the tree of wishes. One time a certain bard went abroad, and said in the assembly of King Candraçekhara, an enemy of the noble Vikrama:

1. "There is some one — but a very rare one! — who is supreme in the (acts of) 'defraying and fraying' [word-play: generosity and war] that are started (by him) in the depths [pun: 'thickets'] of the sky, so that it is filled with [pun: 'overgrown with the shoots of'] the noise of the unbroken lines of beggars-and-arrows [the one word mārgaṇa means both] that come to meet him."

Hearing this King Candraçekhara said: "O bard, is there any such ?" And he said: "O king, upon this ocean-girt earth, courst over by the tireless coursings of the wheels of the sun's chariot, there is no other than the noble Vikrama who is devoted to gracious generosity, that renders universally causeless both poverty and shame, and who is as an incarnation of Karṇa in making war with a noisy furious dance over the headless bodies of powerful enemies laid low by the might of his arm." Hearing this King Candraçekhara was plunged in melancholy. And it is said:

2. One who is without virtue does not understand the virtuous, and a virtuous man is jealous of another who is virtuous. Rare indeed is the upright man who is virtuous himself, and also takes delight in the virtue of others.

And tormented by his jealousy of Vikrama, he undertook to propitiate the goddess. She appeared before him, and granted him the imperishable wealth which he requested, but said: "You must offer up your own body before me each day in the sacrificial fire-place; then you shall each time receive a new body and the riches you ask for." So saying the goddess departed. After this the king offered up his body each day, and obtaining ever new riches, as much as he pleased, along with a new body, gave all manner of alms. That same bard came back and told the noble Vikrama of these facts. Then the king reflected: "Now this hero has undertaken a great thing for the benefit of others. And it is said:

3. What does the ocean do with its pearls, the Vindhya Mountain with its elephants, or the Malaya Mountain with its quantities of sandalwood ? The riches of the noble serve to benefit others.

But this king undergoes great suffering every day. Therefore this is a time when I may be of service." So the king put on his magic sandals and went to that country, and threw himself into the sacrificial fireplace. Then the goddess appeared to him and said: "O hero, what is your purpose in burning your body so boldly ? I am satisfied; choose a wish." Thereupon the noble Vikrama said: "If you are satisfied with me, then remove from King Candraçekhara the necessity of throwing himself every day into the sacrificial fireplace, and grant him the favor he desires." The goddess consented to his words, and the king returned to his own place. Then the people praised the king, saying:

4. "It is a mark of small minds to balance the question 'is this man one of mine own, or a stranger?' But to men of noble character nothing less than the whole earth is their family.

5. There is a certain rare and great hardheartedness of noble souls, which consists in this, that when they have done a service, thereupon they hasten far away, in dread of a return favor."

6. Who, pray, is like Vikrama, who entered boldly into the fire and gave the boon which he obtained from the goddess to King Candra [*sic!*] ?

Therefore, O king, if such magnanimity is found in you, then mount upon this throne.

Here ends the seventeenth story in the Thirty-two Tales of the Throne

18. Story of the Eighteenth Statuette

Vikrama visits the sun's orb

Southern Recension of 18

When the king once more was ascending the throne, another statue said: "O king, only one who has the magnanimity and other virtues of Vikrama may ascend this throne." The king said: "Tell me a tale of his magnanimity and the like." And the statue said: "Hear, O king. Vikramārka governed his kingdom without transgressing the rules of good policy; nor did he forsake religion." The king said: "Tell me what this path of good policy is." The statue said: "O king, listen. In the city of Maṇipūra there was a brahman named Govindaçarman, who knew the science of policy, and told it every day to his son. At that time I also heard it, and I will now tell it to you." The king said: "Do so." And the statue said: "Hear, O king.

A wise man should not associate with rogues, since that is the cause of a whole series of grave misfortunes. And it is said:

> 1. Association with evil men is the cause of a whole series of misfortunes to the good; let me here make known what I have learned. The Lord of Ceylon [the demon Rāvaṇa] carried off the wife of Rāma, and therefore the southern ocean was bound fast [bridged].

Therefore associate with good men. There is no more profitable thing in the world than association with the good. And it is said:

> 2. Intercourse with the good blossoms abundantly with bliss, and puts to shame the charms of gentle breezes, of the moon, or of sandalwood perfume; it brings joy to languishing hearts, and produces riches also.

Furthermore, entertain no hostility for any one, and do not afflict others. Do not punish servants without offense. Do not put away your wife except for a serious sin; since (by doing so) one goes to an endless hell. And it is said:

> 3. He shall go to an endless hell who puts away a wife who is obedient, industrious, the mother of sons, and pleasant-spoken, and against whom no sin is proved.

Think not that Fortune is stable, for she is unstable as water. And it is said:

> 4. Enjoy and give away your possessions, honor the honorable, and cherish the good. Fortune is as unstable as the flame of a lamp fluttering in a very strong wind.

Tell no secrets to women; have no worries about the future; think only pleasantly even of your enemies; let no day be wasted, without alms or study or the like; honor your parents; do not converse with thieves; never return a harsh answer. Do not put great things in hazard for the sake of small ones. And it is said:

> 5. A wise man should not risk what is important for the sake of what is unimportant. For just in this wisdom consists, that the important is saved by (losing) the unimportant.

Give gifts to the poor; practise the service of others with mind, deed, and word, abiding firm in righteousness. Such is the science of good policy as expounded for the benefit of ordinary men. But this King Vikrama knew all the science of policy by his very own nature.

Now in the course of time once a certain stranger came and visited the king, and seated himself. And the king said to him: "Devadatta ['John Doe'], where is your home?" The man replied: "O king, I am a foreigner; I have no fixt abode, but simply wander about all the time." The king said: "What strange thing may you have seen in wandering about the earth?" He answered: "O king, I have seen one great marvel." The king said: "What is it? Tell me." He said: "On Sunrise Mountain there is a great temple of the sun. There the Ganges flows by. And on the bank of the Ganges there is a temple of Çiva; the temple is (called) Purger from Sin. Now a certain golden pillar arises out of the stream of the Ganges, and upon it is a throne studded with all the nine jewels. Just after sunrise this golden pillar rises above the surface of the earth; and at midday it reaches the sun's disk. After this, when the sun sets, it also comes down of itself and sinks in the water of the Ganges. Every single day this happens there. This great marvel have I seen." And when King Vikrama heard that he went with him to that place, and at night slept there. And in the morning, when the sun arose, the golden pillar with the jeweled throne arose out of the stream of the Ganges. And the king himself mounted on the pillar. And the pillar began to rise to the sun's orb; and when it came near the sun, the king's body, burned by the sun's rays like sparks of fire, came to look like a lump of meat. And when in this form he reacht the sun's orb, he praised the Sun with many songs of praise, such as this:

> 6. "Homage to Savitar [the Sun], the sole eye of the world, the cause of the birth, maintenance, and decay of living beings, having the nature of the Three (Vedas), bearing the character of the three qualities [guṇas, as in Sāṁkhya philosophy], and containing the essence of Brahmā, Viṣṇu, and Çiva."

Thus he paid homage. Then the Sun sprinkled him with nectar, and the king received a wonderful form. The king said: "I am blessed!" The Sun said: "O king, you are more than a great hero; for you have gained this my orb, which has never been reacht by anyone before. Therefore I am pleased with you; choose a wish." The king said: "O god, what greater boon is there than this? For your abode, which I have reacht, was inaccessible even to the great sages. By your grace I have everything that I need." Greatly pleased by his words, the sun gave him two rings of his own, studded with all the nine gems, and said: "O king, these two rings yield every day a load of gold." Then the king accepted the two rings, and again bowing to the sun came down from there. And as he was coming back to Ujjayinī, on the road a certain brahman fell in with him, and first spoke a blessing:

> 7. "Whom in the Upanishads they call Sole Spirit [Puruṣa], abidingly immanent thruout heaven and earth; in case of whom the word Lord [Içvara], since it properly belongs to no other, has its syllables true to their meaning; whom seekers of salvation search after within (their own hearts), by restraint of breath and such (ascetic practices);—may he, the Immovable [Çiva], whom steadfast devotion and earnest-endeavor [yoga] may easily find, work your final beatitude." [This is the first stanza of Kālidāsa's play, Vikramorvaçī.]

And then he said: "Noble patron, I am a brahman of large family, but a pauper. Always I go a-begging, but in spite of all, it does not fill my belly." Hearing this the king gave him the two rings, and said: "O brahman, this pair of rings will you give a load of gold all the time." Then the brahman went to his own place, much delighted and praising the king. And the king went to Ujjayinī.

Having told this tale the statue said to King Bhoja: "O king, if such magnanimity is found in you, then mount upon this throne." The king was silent.

Here ends the eighteenth story

Metrical Recension of 18

When King Bhoja again drew near desiring to mount the throne, a statue, observing him, said: "He alone, O king, is worthy to mount upon the great throne of Indra, in whom are constantly found such courage, manliness, and magnanimity." Then King Bhoja askt her in return: "How was all that?" And saying "Listen!" she told him a tale, a veritable elixir to his ears.

There was a king named Vikramāditya, who caused the great renown of all the other kings to be forgotten, and who ruled the whole earth engirdled by the ocean. The subjects who were protected by him knew neither wickedness nor cowardice, neither lack of offspring nor lack of learning, neither poverty nor bad policy. Quitting the path of unrighteousness and all that was contrary to good policy, this evil age while governed by this king was changed into a golden age. Now once on a time a certain wise saint came to see the king, and at his command sat down, pronouncing blessings. "Tell me what strange thing you have seen." Thus urged in a kindly manner, he told the king a wondrous thing which he had seen. "Near the Sunrise Mountain there is a city Kanakaprabha ['Gold-splendor'], where there is a temple of the god of gods, the Sun. In front of it there flows a certain river named Sūryaprabhā ['Sun-splendor']. This is the holy ford Purger from Sin, which has satisfied great numbers of petitioners; its approach is adorned with a flight of steps composed of moonstones, and it is surrounded by many shrines in groves laid out in all four directions. In the middle of the deep water of this holy place there is a golden pillar with a solid throne (upon it), of divine workmanship. It comes up every day, sire, just after the rising of the sun, and rejoicing reaches the sun's orb at midday. And again following it on its way back, after noon, when the sun sinks in the west the pillar sinks with it into that water. This marvelous thing have I seen, sire, at the holy watering-place. There is no ingenious piece of invention in the world that is unthinkable to the Creator." **[30]**

Hearing the words of the saint, the lion of kings, possest of perfect and unique valor, became curious and went to see this (pillar). There the king saw the city called Gold-splendor, with its golden watch-towers and shining golden gates. Thereupon with devoted mind he bathed in the wave-garlanded river which was called Sun-splendor, and which was renowned as a Purger from Sin. And the pious king paid his respects with flowers to the Sun-god, the Lord of Cattle, and abode by night in that god's temple, in fasting and abstinence. Arising at dawn he cheerfully performed his religious duties and minor observances in the watering-place Purger from Sin, and paid honors to the Sun. At that very moment, that golden pillar arose out of the midst of the water before the king's eyes. Leaping up easily, he took his place upon it, and the column swiftly went up to the sun as it mounted to the middle of the heaven. And burnt with the sun's rays as he was, the king praised the sun with a holy text. When the Lord of Lights [the sun] saw the king standing near at hand on the pillar, offering praises and humbly putting his folded hands to his head, and scorcht with the flames, then the Sun, remover of the pain of the afflicted, welcomed him and said with kindly words: "Good sir, by the grace of God you are alive; how else could one live burnt with (the sun's) rays? I am pleased with you; accept my two rings, from the splendor of whose rubies I derive the splendor of the dawn. Every day they furnish a load of fairest gold-pieces." So saying the god gave him the two rings, and departed. **[54]**

At sun-set, the king dived from the pillar into that water, and descended below, desiring to find where it came from. And in the lower world, from which it came, he be-

held the goddess Prabhā [' Splendor '], the mother of the world and beloved of the Sun, the god of gods. And he stood making obeisance to her, the bride of the Sun, with perfect courtesy. The goddess Prabhā with gracious favor gave him a divine amulet, which granted all ornaments that might be desired. He bowed to her again and again, and went out from the goddess's presence. But near her, upon a golden altar, he saw that same golden pillar, provided at night with a flaming column, and recognized its quality. And mounting upon it again at dawn, when it rose as before at sunrise out of the Sun-splendor river, the king leapt off from the pillar, and gained the shore of the pond. Right there in the temple of the Twelve Ādityas the noble king broke his fast in prescribed fashion, and went on his way. And seeing a poor, lean, begging brahman with his wife, the king had compassion on his poverty, and said to him, creating joy within him: "Know, O brahman, that these two jeweled rings of the sun produce a load of gold-pieces each day; and this very glorious amulet gives whatever ornaments are desired, by the grace of the goddess Prabhā. Do you take one of the two, and give the other to this your wife." Thus, teaching him their powers, the kind-hearted king gave the brahman the two jeweled rings, and went to the city of Ujjayinī.

If your majesty has such courage, magnanimity, and manliness, then, King Bhoja, mount upon this his throne.

Here ends the eighteenth story

BRIEF RECENSION OF 18

Once more a statue said: O king, listen.

Once a certain stranger arrived, and told a tale to the king: "O king, near a shrine of Çiva on the shore of the ocean there is a beautiful lake, in the middle of which is a golden pillar. A brilliant throne thereon comes forth (from the water) at sunrise, and as the sun mounts (into the sky), it also ascends, and at midday it comes into contact with the sun. As the sun descends in the afternoon it also sinks down, and at sunset sinks into the water." Hearing this tale the king put on his sandals and (went and) rested by that lake. And in the morning the pillar came out of the water, and the king mounted upon it. Then the pillar ascended, and the king was burnt by the sun's rays and became (like) a lump of meat. And when he had met the sun, the sun said: "O king, why have you come hither?" The king said: "To see you; I have no other desire." Thereupon the sun was pleased, and gave him a pair of rings, (saying): "O king, these two fulfil any desired wish." So as the king was coming back, having taken leave of the sun, the devotees of the god, pausing in their work of swinging perfumed vessels before the god [ārātrika], gave the king a blessing. King (Vikrama) said: "Vikrama belongs to another country, and you are from this place; why is the blessing given?" They replied: "We give a blessing to Vikrama, knowing that resolute men (who ascend on the pillar) obtain from this place riches; and out of the two and four-fold profit, when they have got it, they pay their devotions to the god; and it is by this that we live." Hearing this the king gave the two rings to the devotees of the god.

The statue said: O king, let him ascend this throne who has such magnanimity.

Here ends the eighteenth story

JAINISTIC RECENSION OF 18

When King Bhoja again on another occasion had made complete preparations for the coronation-rite and was ascending the throne, the eighteenth statue said: "O king, he who has magnanimity like Vikramāditya's mounts this throne." And when the king askt "Of what sort was that magnanimity?" the statue said: "O king,

In Avantī-city, the noble King Vikrama. One time his usher announst in his assembly a certain wanderer. The king askt him: "Tell some strange story; for those who have seen many countries experience marvelous things." And he said: "O king, on the crest of Sunrise Mountain there is a certain temple. In front of it there is a great lake, enclosed by moonstones. In the lake there is a golden pillar, and upon it a golden throne. And this pillar rises out of the water at sunrise, and slowly ascends until at midday it reaches the sun's orb; then slowly sinking it enters the water again at sunset. The people of the country call this the holy ford 'Purger from Sin.'" Hearing this the king in astonishment put on his magic sandals, and went to that Sunrise Mountain, and saw the holy watering-place. And in the morning, at sunrise, when the pillar came out of the water, the king seated himself gently on the throne which was placed upon it, and as the throne ascended, went with it to the sun's orb. Then the king became insensible from the heat of the sun. But the sun was pleased with his courage, and restored him to consciousness by sprinkling him with nectar. Thereupon he praised the sun, who destroys the darkness of the world, with these words:

> 1. "I worship the living sun, the bodiless one, whose seat is in the sky; from whom necessarily proceeds all the nature of the Knower and the Agent; who is not to be comprehended by external forms composed of sensuous objects; and who by his name and essence seems to render void the very nature of those external forms.
>
> 2. I fall down before the sun, who alone is a storehouse of all compassion; who on the one hand in his twelve-fold nature makes the world outside us to shine, while on the other hand he stands within us too, having his seat in the skin, eye, ear, tongue, nose, hand, foot, voice, anus, and genitals, and being the embodiment of the mind [manas], the organ of consciousness [buddhi], and the organ of individuality [ahaṁkāra].
>
> 3. Homage be to you forever, Supreme Sun, (whether we say that) you have neither beginning nor end, nor bodily form nor attributes; finer than an atom yet enormously large; or possessing all forms and (various) attributes — that is the fashioning after which your form is fashioned; or (we may say that) you are he that shines forth revealing the manifold transformations of primary substance."

The sun was pleased with this praise and with the courage the king had shown, and said: "O king, choose a wish." But the king feared to make a request, and said: "O Exalted Light-giver, Torch of the World, after seeing you what other thing is there to ask for?" Then, greatly pleased, the sun gave him two rings, which yielded gold by the load every day. After this he mounted again on the throne upon the pillar, and in the same manner at sunset came back to earth, and set out for his city again. On the way he was askt for alms by a beggar afflicted with great poverty. And full of compassion, and fearing to refuse a request, he gladly gave him those two rings. In the words of the verse:

4. With whom may this Vikrama be compared, who gave to a beggar the two rings, constantly yielding a load of gold, which he received from the sun ?

Therefore, O king, if such magnanimity is found in you, then mount upon this throne.

Here ends the eighteenth story in the Thirty-two Tales of the Throne

19. Story of the Nineteenth Statuette

Vikrama visits Bali, king of the nether world

SOUTHERN RECENSION OF 19

When the king was again ascending the throne, another statue said: " O king, if you have the magnanimity and other virtues of Vikrama, then mount upon this throne." The king said: " O statue, tell me a tale of his magnanimity." And she said: " Hear, O king.

While Vikrama was ruling the earth the hearts of all people were filled with joy. The brahmans were devoted to the six rites [see SR 24.0[47]], women were faithful to their husbands, men lived a hundred years; trees were ever fruitful; the rain-god rained whenever desired; the earth always yielded full crops; mankind manifested fear of evil, hospitality, compassion to living creatures, reverence for those to whom reverence was due, and generosity to worthy persons. Such was the behavior of the king's subjects. One day the king was mounted upon his throne, when there came into his assembly various vassal princes. Some of them caused panegyric verses to be read by their bards; some themselves arrogantly boasted of their own strength of arm; some, bearded youths skilled in the use of all the twenty-six offensive weapons, jested with one another; some were given to the defense of suppliants who applied to them; some were concerned with the affairs of the next world; some with laying up stores of righteousness. Of such sorts were the princes who attended the king.

At this time a certain hunter came in, and bowing to the king said: " Sire, a certain boar, as great as Mount Añjana, has come into the forest; come and see him, sire! " Hearing his words the king with those same princes went into the forest, and saw the boar just as he disappeared into a thicket on the bank of a stream. And hearing the noise of the men the boar came out of the thicket. And immediately all the princes, vying with one another in exhibiting their skill of hand, discharged the twenty-six sorts of weapons upon him. But the boar, not heeding those weapons, and eluding all the princes,

entered a glen which led into a mountain. And sticking close behind him the king too came to the mountain; and seeing in that mountain the mouth of a cave, he also entered into it. After going some distance in deepest darkness, further on he saw a great light; and at some distance from this point he saw a very beautiful city. Its walls were of gold; it was adorned with fair palaces reaching to the sky, and decorated with shrines and (sacred) groves and so on; it boasted markets full of all manner of riches, and was filled with wealthy men; and it was crowded with all manner of wanton houris. Entering in here he came to the market-place, and saw there a royal palace as beautiful as the sun's disk. There Bali the son of Virocana reigned. As soon as the king entered the palace, instantly he was presented to Bali, sitting upon the throne. And Bali embraced him, and seated him upon a very beautiful throne, and askt him: "My lord, why has your majesty come here?" Vikrama said: "I came to behold your majesty." Bali said: "Today I am made happy; today my lineage is purified, and my fortune has borne fruit, since by great merit I have deserved that your majesty visit my house. Today fortune has come to the lineage of my family.

> 1. Today after a long time this my house has become praiseworthy, by reason of the grace acquired from the touch of your glorious feet."

Vikrama said: "O king, your heart is purified, and your lineage is truly blessed, because the Lion of Vāikuṇṭha, Nārāyaṇa [Viṣṇu], came to your house in person with a request. What is such a one as I?" Bali said: "My lord, what was your purpose in coming?" Vikrama said: "O prince of the Dānavas, I came simply to see you; I had no other reason." Bali said: "If my lord has come here disposed towards friendship with me, then do me the kindness of asking some favor of me." Vikrama said: "I am in need of nothing; by your grace I am completely supplied with everything I wish." Bali said: "My lord, did I say that your majesty was in need of anything? What I said was as a sign of friendship. For thus they describe the marks of friendship. And it is said:

> 2. Giving and receiving, telling secrets and asking about them, entertaining and being entertained, are the six marks of friendship.
>
> 3. Without a service rendered friendship can in no wise be conceived for any one. For even the gods grant the wishes of men in return for the gift of prayer.

And so:

4. Affection continues in this world only so long as gifts are forthcoming. The calf of his own accord leaves his mother when he sees that her milk is dried up. And again:
5. I firmly believe that, even to a beast without reason, a gift is dearer even than her own young ones; for, take notice, a buffalo-cow, if you give her just some oil-cake, will always, as everybody knows, give down all her milk, even if she has a calf."

Thus speaking Bali gave King Vikrama a potion and an elixir. Then the king took leave of him and went out from the cave, and mounted his horse. And as he came back to the highway he was met by a certain aged brahman, with his son, tormented with dire misery and opprest with poverty, who after pronouncing various blessings said: "Noble patron, I am a brahman opprest with great poverty, and I have a large family. Give me enough money that I may get something to eat to-day for myself and my family. We are opprest with great hunger." The king said: "Brahman, I have no money at hand just now, but I have two valuable things, a potion and an elixir. When mixt with this potion the seven minerals turn to gold; and whoever employs this elixir will be freed from old age and death. Take one of the two." Then the father said: "Give me the elixir by which one may become free from old age and death." The son said: "What is the use of the elixir? Even if we were freed from old age and death, we should still continue to be subject to poverty. Let us take the potion by which, when it is mixt with minerals, gold is produced." Thus a quarrel arose between them. And the king, hearing their quarrel, gave them both the potion and the elixir. Thereupon they both went to their own abode, praising the king. And the king returned to Ujjayinī.

Having told this story the statue said to the king: "O king, if such magnanimity is found in you, then mount upon this throne." The king was silent.

Here ends the nineteenth story

Metrical Recension of 19

When King Bhoja once again approacht to mount the throne, a statue spoke the usual words: "If there is such courage and superhuman magnanimity in your majesty, then you may cherish the desire of mounting this throne, O king. Hear his virtues, O prince, which may well be coveted by those of supreme virtue.

While he ruled the earth there was intoxication [or, punningly, rutting-fluid] only on elephants' temples, crookedness [curling] only in locks of hair, confinement by chains [punning arrangements] only in poems. At any time, when he entered his assembly,

he would be attended by a circle of princes, as the moon by the circle of stars. Once at just such a time a mighty hunter came to see him, black as if night had taken on the regular form of a man. He fell down in front of the king, trembling and making gestures of reverence. And upon being prompted by the doorkeepers he said to the king: "O sire, in a forest that borders Mandara Mountain on the west, a great boar is constantly sporting upon the banks of a torrent. Never before has such a monstrous beast been seen. Fixing his abode right there, he harasses the creatures constantly." Hearing these words of the forester, the king, eager for a hunt, mounted his horse and went with a small retinue to Mount Mandara. There by a rippling stream in a blooming kiñçuka grove, he met the boar, happily munching all the time the fragrant roots of the nutgrass. With his dark form he darkened all the space behind him, while with the gleaming tusks of his mouth he lighted up the space in front. The boar as he roamed about seemed to mock the (inky-black) Añjana Mountain, and to quench the light of day (with his darkness) and to make the trees seem like (dark-barkt) tamāla-trees. Then he was infuriated by the mighty, furious shouts made by the armed warriors and the ferocious barking of the dogs. Soon he was hemmed in by the multitude of men, and tormented by the showers of arrows. So he rusht off, like a mighty boulder moved by the whirlwind at the end of an era. And the mighty boar broke thru the pack of dogs, and entered a mountain cave, pursued by the king. All alone, sword in hand, and seeming to touch him at every step, Vikrama prest on after him upon his fleet horse. And going into the interior of the cave, the boar, dark as night, struck viciously at the king, the protector of suppliants. Dismounting at the mouth of the cave, the king tied his horse and started in to pursue the false [that is, only seeming; cf. below, page 165, line 16] boar further. And going straight in thru the marvelously beautiful opening of the cave, he saw a wonderful doorway, brilliantly shining with flashing gems, producing the effect of the rising of the youthful sun's glory — but no sign of the boar. And as he was at a loss to know how the door came there, or what had become of the boar, there was heard a mighty sound, like an answering threat to the thunder that arises from the trains of clouds that appear at a dissolution of the universe. Then that door, bursting asunder, became a hole, wide-opened; and the king, noblest of heroes, went on further upon that descending path, relying upon his sword for help, and lighted by the light given out from the splendor of the staircase of flashing crystal. [**47**]

Traversing at last the whole of this lonely way, the hero of heroes saw ahead of him a city that gave delight to the eyes. It was encircled by golden walls, with portals of flashing rubies; it made the sky bathed in light produced by its houses of crystal. By night and day it wore the splendor of the light of the youthful sun, by reason of the plenteous brilliancy radiating from the jeweled and golden columns of its charming palaces. Here brilliant gems of rubies took the place of lamps, dispelling the darkness of the illusory shadows cast by sapphire columns. Here perfumed youths, unrestrained in love, rejoist in breezes that carried the fragrance from the lips of serpent-maidens. As he went in here at the gate, and was looking over the glories of the city, a certain chamberlain met him, and conveyed to him a royal command: "O King Vikramāditya, the emperor of the demons, the lord of Pātāla [the underworld], Bali by name, wishes to see you, Sir." So he brought him in, showing him the riches of the city, and announst to his lord that the king had arrived. And the prince of demons courteously caused the king to sit down upon a golden seat, and spoke to him in words appropriate to the arrival of a guest: "Great king, does your righteous rule govern the whole

earth? Are those who carry out your majesty's commands in no way infected by sedition? Does the Supporter of the Heaven [Indra] grant rain as desired? Do you for your part completely gratify him, the Lord, with sacrifices?" Thus askt in a kindly manner by Bali the king of the demons, Vikramāditya politely replied: "Perceiving your nobility and excess of religious devotion, Keçava [Viṣṇu] himself, the Sole Keeper of creatures, became your doorkeeper. By giving to him, disguised as a dwarf, land [the earth] measured by his three footsteps, and creating the fourfold law [righteousness, dharma; probably as consisting of learning, almsgiving, asceticism, and truth; see Manu 1.81 and comm., Bhāg. P. 3.12.41], you have gained supreme glory. Hari [Viṣṇu] himself, the Lord of the World, was fain to bow before you and to show mortification at (being obliged to make an) entreaty, and became a dwarf in bodily form. What other man is there like you? Inasmuch as such a one as your majesty has askt me a question concerning the state of my affairs, in this I am blest." As they converst thus pleasantly there, the heart of the demon-king was greatly delighted, and he gave the king a potion together with an elixir. And when he dismist the king, he sent along to accompany him the same attendant who had previous appeared as the boar. Returning again quickly by the road as shown by him, the king reacht the place where his horse remained, at the entrance of the cave. [85]

And sending back the demon-man, he mounted his horse again, and started on the road for Ujjayinī, when he saw two brahmans. The king was implored by them to give them some rice or the like, that they might get a meal, since they were both famisht with hunger. "I have nothing of value here other than a potion and an elixir, of divine powers, and magical; choose one of them. Now this confers the power to make gold out of all metals; and the elixir is able to prevent old age and death." Hearing this the old brahman said to the king: "I am worn out with age, O king; give me the elixir." Then his son, a youth, said to the king: "What is the use of the elixir? Give the potion which produces gold." Thus a quarrel arose, which is a sin as between father and son; for each said: "This is the best! That is the best! This for me! That for me!" Seeing their disturbance, the king gave them both things, and then went to his city, the munificent lord of the earth.

O king, only he who has such magnanimity, courage, and manliness would be capable of sitting upon this throne.

Here ends the nineteenth story

Brief Recension of 19

Again a statue said: O king, listen.

Once the king went forth to enjoy the sport of hunting. And being satiated with interesting sights, at midday he started back again to the city, when he saw a great boar. The king pursued after him, and the boar went into the forest. As the king went along quite alone, he saw a certain cave. So he dismounted from his horse and entered the cave, and went to Pātāla [the underworld], and beheld a beautiful royal palace. There he saw Bali upon his throne; and first they mutually askt after each other's health and embraced, and then questioned each other. Thereupon Bali gave the king a potion and an elixir, and the king took his departure from the cave. On the way two brahmans, father and son, greeted the king with words of blessing. The king said: "I have two precious objects with me; by one a new body is obtained,

by the other gold is produced. Take whichever of the two you like." The father askt for the one that made a body, and the son for the one that made gold. Thus a quarrel arose between them; and perceiving their quarrel the king gave them both.

The statue said: O king, let him ascend this throne who has such magnanimity.

Here ends the nineteenth story

Jainistic Recension of 19

When King Bhoja again on another occasion had made complete preparations for the coronation-rite and was ascending the throne, the nineteenth statue said: "O king, he who has magnanimity like Vikramāditya's mounts this throne." And when the king askt "Of what sort was that magnanimity?" the statue said: "O king,

In Avantī-city, the noble King Vikrama. In his reign men were well-conducted, women were chaste, and people lived their full span of life; trees were always fruitful, rains fell when desired, and the soil of the lands was fertile. There prevailed fear of evil, trust in righteousness, hospitality, reverence for those to whom reverence was due, meditation on the Supreme Spirit, generosity to fit persons; the affairs of life were conducted on sound political principles. As the king once sat in his assembly, his glorious feet attended by thirty-six princes, a certain keeper of his pleasure-park came in and said: "Sire, a certain boar, as black as death, has come plunging in from somewhere or other and is in your grove." Hearing this the king went to the grove. There he saw the boar, and prest hard in pursuit of him. And as he went along, somewhere on the side of a mountain he saw a closed door, and much astonisht he dismounted from his horse and entered in. Going forward with the guidance of his hands, in a frightful darkness which prevented the use of his eyes, he came at last in sight of a brilliantly shining city, whose golden domes [kumbha] put to shame the sun's orb by their great splendor; it was charming with beautiful great palaces reaching to the clouds, and its streets were crowded with the passing of people wearing the best of noble and costly ornaments. When he entered in here, and came to the royal palace, there he saw Kṛṣṇa [Viṣṇu] as doorkeeper. And he reflected:

> 1. "When the Universal Lord [Viṣṇu — tho this is regularly an epithet of Çiva!] came before him [Bali] as a beggar [literally, recipient] in the form of a dwarf, and the earth's orb was the gift at stake, then it was the embarrast smile of him [Bali] which astonisht that same god.

Ah, this must surely be the city of King Bali, in whose house the noble Kṛṣṇa presented himself as a suppliant and was loaded with gifts, and even now he holds the office of doorkeeper there." After this, being announst by the usher, he entered into the palace, and bowed to King Bali. And King Bali said: "O gift-prince of this evil age, Vikramāditya, I am much pleased at your coming. What can I do to favor you? To say that all this kingdom is yours is but a small attention to pay to such a one as you, the treasure-house of noble qualities." Then King Vikrama said: "O king, the mere sight of your majesty is everything I want; is there any good thing worth speaking of after that?" Then Bali was much pleased, and said:

> 2. "Giving and receiving, telling secrets and asking about them, entertaining and being entertained, are the six marks of friendship.

Therefore take these two valuable things, a potion and an elixir." So the king took them, and was dismist affectionately. And as he was coming along the road home, a

certain aged brahman with his son begged alms of him. And fearing to refuse a request, he first told them the powers of the two objects, and then said: "Take whichever one of the two you like." And hearing this the aged father said: "Thru the potion the body becomes free from disease, that is what we will take." But the son said: "Thru the elixir gold is produced, that is what we will take." Thus a quarrel arose between father and son; seeing which the king in compassion said: "Do not quarrel, take both the things." So he gladly gave them both the potion and the elixir. In the words of the verse:

3. When a certain aged brahman with his son approacht to ask alms of the king, who was in possession of the glory of the magic powers derived from the evident presence of the Pātāla-king's brilliant potion and elixir, he gave them their choice; but when they fell to quarreling because each wisht a different one, the jewel of generous givers gave them both the magic articles. Who is equal to him?

Therefore, O king, if such magnanimity is found in you, then mount upon this throne.

Here ends the nineteenth story in the Thirty-two Tales of the Throne

20. Story of the Twentieth Statuette

Vikrama visits a forest ascetic

Southern Recension of 20

When the king was again ascending the throne, another statue said: "O king, let him ascend this throne who has the magnanimity and other virtues of Vikrama." The king said: "O statue, tell me a tale of his magnanimity." And she said: "Hear, O king.

King Vikrama was wont to reign for six months at a time, and to travel in foreign countries for six months. Once when he was on his travels and had visited various countries he came to a city named Padmālaya. In a grove outside of this city he saw a lovely lake of very pure water; and having drunk of the water in the grove, he took his seat. At that time there were a number of other persons, some natives of the country and some strangers, who had come there and sat down after drinking of the water. They were saying to one another: "Well, we have seen many countries, and visited many places of pilgrimage, and have climbed difficult mountains, inaccessible to any one, but never have we seen a truly great man anywhere." Another said: "How should one see a great man? Where a great saint is, it is impossible to go; the way is very difficult, and there are numerous obstructions in the path. One would lose even his life. Who will get any benefit from

an undertaking thru which he himself perishes before its completion? Therefore a wise man should protect himself first of all. And it is said: The body, I say, is the first requisite for religious performance. [Cf. page 106, line 10.] And so:

1. Wife, fortune, fields, and sons, also good and evil deeds, may be replaced again and again, but the body we have only for once.

Therefore a wise man should not attempt reckless deeds. And so:

2. A prudent man should not undertake fruitless tasks, those which are hard to finish, those which imply destruction, and those which are impossible to perform. Furthermore:

3. Let a wise man, even if he be in dire straits, never climb a rugged and difficult mountain full of many beasts of prey.

Furthermore, let a man do what he does only after deliberation, and not attempt a task which promises small results." But when the king heard these words he said: "Strangers, why do you speak thus? Everything is hard for a man to attain only so long as he does not act with manliness and courage. And it is said:

4. Many good things that are hard to get may be obtained when desired. Bold-hearted men ought not to rate their bodies on a par with a good opportunity! And so:

5. Sometimes water falls from the sky into a ditch, but it may also come from the world below. Fate is incomprehensible and mighty; but is not human action also mighty in this world?

6. In perfect ease, and without exposing the body to pain, no happy state is attainable in this world. The Slayer of Madhu [Viṣṇu] embraces Lakṣmī with arms that are weary with churning the ocean.

7. How could Viṣṇu's consort [Lakṣmī = Fortune] fail to be fickle, even tho he is a Man-lion? — since he always spends four months in sleep, lying on the water.

8. Supreme happiness is hard for a man to obtain as long as he does not act manfully. So the sun subdues the cloud-masses only when it has been exposed to hazard [literally, 'mounted upon the balance;' that is, when it has entered the constellation Libra, which the sun enters at the end of the rainy season]."

Hearing the king's words they said: "Great hero, tell us then what we must do." The king said: "If you go to a distance of twelve leagues from this city, in the midst of the jungle there is a certain rugged mountain. Upon this mountain is a great ascetic named Trikālanātha ['Lord of the Three Times,' present, past, and future].

If one visits him, he will give everything desired. I am going there." They said: "We will go too." The king said: "Come, and welcome." So they started out with the king. But when they saw the dense jungle and the very rough road, they said to the king: "Great hero, how far is it to the mountain?" The king answered: "It is eight leagues from here." And they said: "Then we are going (back); the distance is great, and the road is very rough." The king said: "Strangers, what is distance for the strenuous? And it is said:

> 9. What is an excessive load for the strong? What is distance for the strenuous? What country is foreign to the learned? Who is an enemy to those who speak kindly?"

And when they had gone six leagues farther, as they would go forward, a fearful dragon with huge gaping jaws, spitting poisonous fire, stood blocking the way. And when they saw the dragon they all fled in terror; but the king continued on the way. The dragon came up and coiled itself about the king and bit him. And tho encircled by the dragon, and becoming paralyzed by the venom's power, he climbed that very rugged mountain, and came into sight of the ascetic Trikālanātha, and bowed before him. And at the mere sight of the ascetic the dragon left him and departed, and the king was freed from the poison. The ascetic said: "Noble hero, why have you come with great suffering to this inhuman [desert?] place, in such a very imprudent fashion?" The king said: "My lord, I have come simply to see you." The ascetic said: "Have you suffered great hardships?" The king replied: "Not at all. By the mere sight of your reverence all my sin has vanisht; what hardships are there? Today I am fortunate; for it is very hard to visit great saints. Moreover, as long as the body is whole and the faculties are sound, even so long a man ought to strive for his own improvement. And thus it is said:

> 10. As long as this whole body is sound and in good health, and old age is afar off, and as long as the power of the faculties is unimpaired and one's life is not spent, even so long should a prudent man make great efforts for his soul's welfare. But when your house is in flames, why try to stop it by digging a well?"

Then the ascetic was pleased, and gave the king a piece of chalk, and a magic wand, and a cloth, and said: "O king, as many lines as are drawn on the earth with this chalk, so many leagues can be traverst in one day. A dead army, if toucht with that magic wand held in the right hand, will come to life again and stand up; and if a hostile army is toucht by the wand holding it in the left hand, then the whole army

of the enemy is destroyed. And this cloth gives whatever good things are desired." The king accepted these presents and took leave of the ascetic with an obeisance. And as he was returning, on the road he saw a certain king's son who had built a fire near by and was collecting fagots. The king askt him: "My friend, why are you doing that?" He replied: "I am the son of a certain king, and my kingdom has been taken away by kinsmen. Being poor and unable to support life, I am gathering fagots to enter the fire." Then the king reassured him, and gave him the chalk, the magic wand, and the cloth, and told him their powers. Thereupon the king's son was greatly pleased, and made obeisance to the king and went to his own country. And King Vikrama returned to Ujjayinī.

Having told this story the statue said to the king: "O king, if such magnanimity is found in you, then mount upon this throne." And hearing this the king was silent.

Here ends the twentieth story

Metrical Recension of 20

When the king again approacht to mount the throne, the next fair statue spoke these words unto him: "Hear, O best of kings, an entertaining tale.

King Vikramāditya's fixt rule, in his method of governing the earth, was devotion to governmental affairs for half a year, and absence in foreign countries for half a year. Living under this arrangement and protecting the world, he repeatedly went forth from his city and his land to view foreign countries. He inspected with great interest all virtuous places of pilgrimage and temples of the gods, cities and mountain-tops, and the beautiful groves near the banks of rivers. He traveled over the whole earth to the Himālaya and to Adam's Bridge. [11]

One time, O sire, the noble-minded jewel of kings came to a city Padmālaya ['Lotus-abode'], which justified its name, being a feast for the eyes. Here was a great shrine of Çambhu [Çiva] the Lotus-seated Lord, girt by palaces, whose walls appeared tremulous, as it were, in the rays of the full moon; and it was adorned with many frolicsome games played within the lotus-filled lake. Into this asylum entered the king, the asylum of all people; he bathed in that same lake, and worshipt the various gods, and with regular homage did reverence to the Lotus-seated God. Then the pure prince, wearied, sat down to rest in an air-crystal [a fabulous gem] pavilion on the shore of the lotus-lake, cooled by the wind from its waves which brought the fragrance of budding lotuses. There sat certain strangers, resting peacefully, and leisurely displaying their natural cleverness in pleasant conversation. The king askt them: "What noteworthy thing is found here? Tell me, fair sirs, you who are all among the best of speakers." "Hear then, good sir. We are all travelers, and as we have wandered about the surface of the earth, nowhere have we seen any marvelous thing; however, we have indeed heard of one. Not very far from here, on a mountain bordering the Himālaya, there sits a certain saint, who has wondrous supernatural powers. The way is obstructed by mighty drag-

ons; it is to be entered by a cave-door from this corner of the temple. Thus we have heard said." [33]

Hearing this the king quickly went thence by the cave-door to that mountain near the Himālaya. Traversing successfully the rugged roads, tho opposed by dragons, he reacht the (abode of the) saint named Trikālajāta, whom he desired to see. He was like the Lord (Çiva, the divine ascetic), only without the manifestation of a (third) eye in his forehead. The king fell prostrate on the ground before him and said: "My wishes are fulfilled." The saint lookt upon him with an eye moist with the nectar of compassion; and the noble man refresht the great king with words that bestowed perfection of soul, seeming to sprinkle him with magic elixirs. "You have traverst a long road and come hither on my account; what man except your majesty could do this? I am gratified, O king; now if you desire any boon, choose it, since I will give it to you, tho it were one hard even for the gods to attain." In reply to these words the king, zealous in devotion, said again to the great saint in pleasant words: "At the sight of your worship all my toils have vanisht, as if I were a disciplined saint [yukta]; what further blessing, pray, can I hope for? I now have personal experience of the Truth (which is) the Eternal Light, which bursts forth for those who have abandoned love and hatred owing to indifference to the qualities-of-matter [guṇa]. As I behold you, the best of perfected men, standing before me like Viṣṇu himself in visible form, making discipline your aim, these my eyes and ears, my hands and feet, seem to be sunk in a nectar-like sea of joy, because such a noble person as your worship has come within their range." [56]

Since the king was thus pervaded with the essence of devotion, altho he exprest no desire, the noble ascetic graciously granted to him certain powers of magic accomplishment, saying: "O king, this piece of chalk can perform all magic. If you take it and touch it as many times as you wish with this magic wand held in the right hand, then straightway living men will be produced, as many as you wish, one after another. And when you wish to destroy them again, if you touch them in the same way with the wand in the left hand, then these living men will disappear. And this potent cloth gives whatever objects of wealth are desired." Thus declaring their powers he assigned them to him. Thus dismist with marks of respect by Trikālajāta, the king went forth from the mountain, having obtained his desires, and returned to the city. [68]

As the king was on the way back, coming down from the mountain-top, there was a certain man upon the road who was about to enter into a lighted funeral pyre. And the king askt him: "Who are you, sir, and what are you trying to do? What do you hope to gain by this?" Thus questioned, he replied to him: "I am sprung from royal lineage, but I have been violently expelled, all by myself, and deprived of my happy estate by powerful kinsmen who coveted the kingship. Being unable to resist because of the destruction of my treasury and my arms, I have gone into the wood in despair, intending to make way with myself. So, having lighted a fire here, I am on the point of entering into it, good sir." Hearing his words the king said to him: "Be provided with a great store of wealth and surrounded by a mighty army, and conquer your enemies, and rule the land for a long time in happiness." So giving to him the cloth, the magic wand, and the chalk, and explaining their powers, the king went to his own city. [82]

What man could restrain the great heroism of King Vikramāditya, the doer of superhuman deeds?

After these words of the statue, for a moment King Bhoja was (motionless) as if changed into a painted picture (because of his amazement); and then, shaking his head, he returned again to his palace.

Here ends the twentieth story

Brief Recension of 20

Again a statue said: O king, listen.

When the king, wandering over the earth, had visited many cities and pilgrimage-places, once in a certain city he visited the god in a Çiva-temple, and sat down there for a moment. At this time three foreigners arrived and sat down there, and began to converse with one another: "We have seen many pilgrimage-places and great marvels upon the earth; but we have not seen the great saint Trikālanātha, altho we went to his mountain." One of them said: "It is a hard matter to see him; coils of serpents lie in the way of those who go thither, and one's life might be lost; and in that case what would be gained? Where the merchandise is lost, what sort of commerce can there be? And it is said:

> 1. A prudent man should not undertake fruitless tasks, those which come to a bad end, those which imply destruction, and those which are impossible to perform."

When they had said this they were silent. Hearing this the king went forth to see Trikālanātha. On the way lay coils of serpents; and only with difficulty he reacht the spot, and beheld Trikālanātha. Then the king became freed from the serpents' coils and made an obeisance. He gave him a blessing (and said): "O king, why have you come hither with great toil? You must be extremely weary." The king said: "My weariness has disappeared at the sight of you; I have become happy." Then the great saint was pleased, and gave him a cloth, and a (magic) wand-sword, and a piece of chalk. If a line was drawn with the chalk with the right hand, the army of whoever toucht it became alive. And drawn with the left hand it destroyed a hostile army. The cloth granted wishes. Such were the powers of the things. Then the king departed; and on the road he beheld a majestic man, and askt him: "Who are you?" He said: "The heirs have taken away my kingdom and sought to kill me, so I fled; and now I am much distrest because there is no one to take my part." Then the king told him not to fear and gave him that boon.

The statue said: O king, let him ascend this throne who has such magnanimity.

Here ends the twentieth story

Jainistic Recension of 20

When King Bhoja again on another occasion had made complete preparations for the coronation-rite and was ascending the throne, the twentieth statue said: "O king, he who has magnanimity like Vikramāditya's mounts upon this throne." And when the king askt "Of what sort was that magnanimity?" the statue said: "O king,

In Avantī-city, the noble King Vikrama. As he was traveling abroad to view strange sights, he came to a city Padmālaya. In a temple outside of this city four pilgrims had entered in before him, and the king also entered in there. At this time they were saying to one another: "We have seen many places of pilgrimage by land and water [?],

but we have not seen the ascetic named Trikālanātha, on Mount Kanakakūṭa. The people who live near that mountain say that the mountain is inaccessible, that no one can go there; so no one tries to go. For:

1. A man shall defend his possessions for the event of misfortune, but shall defend his wife (if necessary) even with his possessions; himself however he shall always defend, even with [at the sacrifice of] both his wife and his possessions.

And so:

2. Wife, fortunes, fields, and a son, also salutary works, may be replaced again and again, but the body we have only for once.

3. A prudent man should not undertake fruitless tasks, those which come to a bad end, those which imply destruction, and those which are impossible to perform."

Hearing this the king reflected:

4. "What is an excessive load for the strong? What is distance for the strenuous? What country is foreign to the learned? Who is an enemy to those who speak kindly?

5. Mount Meru is high, the sea hard to cross, and tasks difficult, only so long as energetic men do not attempt them."

So the king put on his magic sandals and went to that mountain, and saw the ascetic seated in the lotus-posture, with his eyes fixt on the end of his nose. And he reflected in his heart:

6. "In a cave or in a city, or on a desert mountain, or in disguise, or at home, those whose minds are ever submerged in the nectar-sea of pure thought have crost over the very deep, living sea of existence, and are saved; let preachers of doctrines always declare that their minds are such!

7. Happy is he who, self-composed, takes up the 'lotus-seat' ascetic posture, and, contracting his buttocks below and pressing his anus up aloft, gradually overcomes the vital air [anila] and holds it in check by the power of the life-breath [prāṇa]; and after it [the vital air] has come united into the cavity of the suṣumṇā-artery, he brings it then up to the brahma-suture [in the top of the skull], and sends it forth into the vault of heaven, and attains a state of feeling like Çiva."

So he stood before him, making obeisance. Then the ascetic said: "O Vikramāditya, Prince of Generosity in this debased age, why have you come hither?" And the king said: "O ascetic, to see your worship. Today the toil of my wanderings has become fruitful. Since:

8. Sometimes by chance those who wander on random paths meet with some man who knows what is truly fitting; and if they wander thru life with him, the toil of their existence becomes fruitful."

Hearing this the ascetic was pleased, and gave him three things, a cloth, a piece of chalk, and a (magic) wand, and told him their powers: "With the chalk an army is traced, which toucht with the wand held in the right hand is animated, and does anything desired; and toucht with the left hand it departs again. With the cloth anything you can think of, such as gold, grain, garments, ornaments, and the like, is produced." Thereupon the king took leave of the ascetic; and as he was coming back, on the way he saw a certain man who was making preparations to mount a funeral pile, and said to him: "Sir, who are you, and what are you doing?" And he said:

9. " How shall grief be told to a man who has not suffered grief, who is not able to cure grief, who is not grieved at the grief of another ? "

The king replied:

10. " I have suffered grief, I am able to cure grief, I am grieved at the grief of another; therefore to me grief may be told."

Then the man said: " Sir, you who are a mirror reflecting the grief of others, my kingdom has been violently seized by my kinsmen; I am unable to resist them, and cannot endure the humiliation; therefore I am doing thus." Hearing this the king gave him those three objects, and establisht him in his kingdom, and himself returned to his city. In the words of the verse:

11. Who here upon earth is equal to Vikrama, who obtained from an ascetic three objects of great power which granted the fulfilment of all desires, and gave them to a king who had been driven from his kingdom ?

Therefore, O king, if such magnanimity is found in you, then mount upon this throne.

Here ends the twentieth story in the Thirty-two Tales of the Throne

21. Story of the Twenty-first Statuette

Vikrama is entertained by personifications of the eight Magic Powers

Southern Recension of 21

When the king was again ascending the throne, another statue said: " O king, only he who has the magnanimity of Vikrama may mount upon this throne." The king said: " Tell me a tale of his magnanimity." And she said: " Hear, O king.

While Vikrama was king he had a minister named Buddhisindhu [' Ocean of Wisdom '], who had a son named Anargala [' Wilful ']. The same lived the life that young men will, feasting on gruel with ghee, and not applying himself to study at all. One time his father said: "Anargala, tho you are sprung from my loins you are very unruly; you do not apply yourself to study, and are empty of wit, being a fool. And it is said:

1. Empty is the house of a sonless man; empty is a place where there are no kinsfolk; empty is the mind of a fool; empty in all respects is poverty.

I have no profit of you at all.

2. What profit is there in the birth of a son, if he be neither wise nor virtuous ? What can be done with a cow which neither gives milk nor has calves ?

And so:

3. What is the use of a quantity of sons which count in numbers

alone? Better is a single son who furnishes support to the family, on whom the family can depend. What then?

4. Better is a miscarriage, better no cohabitation at the proper seasons (for procreation), better a son born dead, better even that a daughter should be born, better a sterile wife, better to abstain from the life of a (married) householder, if your son is not wise, even if he be endowed with beauty, riches, and power."

Hearing these his father's words Anargala was filled with remorse, and was disgusted with his life, and went to a far country. In this far country in attendance on a teacher he studied all the sciences, and then set out to return to his own city. On the way he saw a shrine in the middle of the forest; and near this shrine was a fair lake of very pure water, adorned with quantities of lotuses and with many mating pairs of cakravāka birds. In one part of the lake the water was very hot. Seeing all this he sat down there. Then the sun set; and after that in the middle of the night from the midst of the hot water there came forth eight divine women. They went to the temple, and performed the sixteen-fold rites of homage, consisting of invocation and so forth, to the god, and propitiated the god with dancing and song. Thereupon the god became propitiated and gave them a favor. All this Anargala too beheld. And at dawn as they were going away they saw Anargala. And one among them said: "Good sir, come, and we will go to our city." Saying "Very well," he went with her. Then they entered into the hot water; but Anargala was afraid, and did not enter in.

He returned to his city, and visited his parents and all his kinsfolk. On the next day he went to see the king, and bowed to the king and seated himself there. The king questioned him eagerly and said: "Anargala, where have you been these many days?" He said: "I left the country to acquire knowledge." The king said: "What were the various strange sights which you saw in foreign parts?" Anargala told the king the story of the heated water. Hearing this the king went with him to that place. And after the sun had set, in the middle of the night those divine women came out of the fair lake from the midst of the hot water, and went into the god's presence, and performed the sixteen-fold rites before the god, and attended him with dancing and song and the like. And in the morning as they returned one divine woman among them saw the king, and said: "Good sir, come, we will go to my city." Hearing this the king went with her. They all entered into the hot water, and went to their own city in the lower world. And the king also dived into the hot water and went with

them. Then all the women did homage to him with such rites as the waving of lights [nīrājana, here = ārātrika], and said: "Great hero, there is no one so endowed with heroism and courage and such qualities as yourself. Therefore be the overlord of this kingdom, and all we women will wait upon you." The king replied: "I have no use for this kingdom, I have a kingdom already. I came here to behold this marvelous thing." They said: "Great sir, we are pleased; choose a wish." The king said: "Who are your ladyships?" They said: "We are the Great Magic Powers." "Then let the eight Great Magic Powers be given to me." Then the women gave the king eight jewels which were endowed with the eight qualities of minuteness and so forth [for a list of these, see MR's version, below]. The king took these jewels; and as he was returning, on the way a certain aged brahman met him, and first recited a blessing:

> 5. "May the Four-faced One [Brahmā], sprung from the lotus-navel of Hari [Viṣṇu], the First Reciter of the Vedas, ever protect you!"

Then he was askt by the king: "O brahman, whence do you come?" The brahman replied: "I am a brahman dwelling in Campā-town, with a large family, but hopelessly poor. I left home on account of the scoldings of my wife. O king, there is an observation on conduct implied in a popular saying, that when a man becomes poor, his wife and family all desert him. And it is said:

> 6. When men have lost their money, even tho power might properly be attributed to them, their lord hates them, however well he may have been served on various occasions; good kinsmen desert them; their virtues cease to shine; their sons forsake them, and misfortunes multiply; their wives, even if virtuous and sprung from good lineage, no longer love them; and their friends disappear. And so:
>
> 7. A mortal here in the world of men never possesses completely all the arts unless he be rich; not even were he brave, handsome, and well-favored, eloquent, and exceptionally well verst in the military arts and in the sciences. Furthermore:
>
> 8. What a marvel is this? When a man is deprived of the glowing warmth of wealth, he suddenly becomes another, tho he has the same faculties unimpaired, the same name, the same mind uninjured, the same voice."

Hearing his words the king gave him the eight jewels. And the brahman went to his own city, praising the king. And the king came to Ujjayinī.

Having told this tale the statue said to the king: " O king, if you have such heroism and magnanimity, then mount upon this throne." And hearing this the king was silent.

Here ends the twenty-first story

METRICAL RECENSION OF 21

When the king once again approacht to mount the throne, the next statue said to him: " O king, your majesty is unable either to let alone or to ascend this throne of Indra; you are wholly in distress. This great throne does not submit to any man who wishes to mount it, unless he has such magnanimity. If there is in your heart a desire to ask what this (magnanimity) was, then listen to these adventures of (Vikrama) who performed such wondrous deeds. [8]

There was a king named Vikramāditya, who had radiant glory such that it would destroy all the darkness lurking in the world. A small part of his valor was sufficient to protect the whole land, so that neither plagues nor demons were able to molest his subjects. This king had a minister famed by the name of Buddhisindhu ['Ocean of Wisdom'], whose son, named Gūhila, had not even the smallest particle of wisdom. As if possest by demons or the like, as if gone mad, he lived a very unruly life, and caused great grief to his father. Then Buddhisindhu reproacht his son Gūhila, who was as good as a fool, with certain sayings, intending to control him: " Emptiness is in the house of a childless man; empty is a place where a man has no kinsfolk; empty is the mind of a fool; everything is empty for a poor man. Alas, my son! I have gained evil renown among those who have sons, because of you, since you are an evil, ignoble, and unlearned son. For it were better to have a barren wife, or that one's offspring should die. How comes it that I, who am rich in learning, have such base progeny? Shame, my son! Tho by previous merit you have obtained human birth, your intelligence has been destroyed by fate; you have neither wisdom nor learning." [26]

Struck to the heart by his father's arrow-like words, and much afflicted thereby, he went forth alone by night, unseen by anyone, and came to Karṇāta-land, where by hard study he mastered far-famed Knowledge, that brings intelligence in its train; and so he became happy. Then after a long time he received deferentially his teacher's permission to set out for home. And on the way he came to the Āndhra-land. Here the land was made rich by stores of treasures collected by the victorious expeditions of Kākati kings; and here the river Godāvarī, called Gāutamī, the purifier of the world, sprung from the hair-braid of Çiva, flows thru seven mouths into the ocean. Now at this place there is a pure sacred ford called Hot Ford; grains of rice are easily cookt by being sprinkled with its water. Here was found a temple of the god called Uṣṇeçvara [Lord of Heat], in which was displayed the skillful craftsmanship of an earthly Viçvakarman [the divine architect]. The minister's son arrived there dejected by the thought of how far he was from his native land. Then in the middle of the night he saw near at hand eight women (beautiful) as flashes of lightning, with sparkling eyes and radiant as gold. And one, who was endowed with knowledge of the musical intervals and was skilled in the measures of song, filled with wind from her fair lips the kāhala [some musical instrument]. Another warbled sweet tones with a richly melo-

dious and as it were playful flute that toucht her sweet lip. A drum resounded, beaten in time to the song by the hand of one of them; and other beautifully adorned maidens with melodious voices chanted a melodious song, composed according to the clear fifth mode, and completely entrancing the mind. With limbs intent upon the song and with feet following the time of the measure, another joyously danst a charming dance, arousing exquisite emotions. When they had thus paid homage with musical art to the god Çiva Uṣṇeçvara, smiling they called to the minister's son as he stood near by, and then dived into that same water, the fair-eyed women. The young man, pondering on their gratuitous invitation, was afraid and was unwilling to dive into the very hot lake. [59]

At dawn he arose, and when he had gradually completed the rest of his journey he arrived at the city governed by Vikramāditya. And now he rejoist his parents by his knowledge; for he had faultless understanding. Next he went to see the king, the bearer of the mark of heroism. When he had shown the exuberance of his learning in its full bloom, the king questioned him courteously, and he told him his whole story from the beginning, and also made known the wonderful thing he had seen in the Āndhra-land. Upon hearing what Gūhila said, the king straightway went forth, and came to the Hot Ford, and took his stand in the temple. At midnight the goddesses came just as before, and having finisht the dance called to Vikramārka and disappeared. The hero however arose and followed hard after them, and saw just before him the lake of very hot water, on account of the heat of whose waves even birds could not pass by, tho they were high up in the sky; how much less other creatures! [74]

The women lookt upon Vikramāditya with the corners of their eyes smiling significantly with the essence of hidden laughter, and dived into the lake. He also sprang after them into the hot water, and there, following on foot, beheld the mighty spirits of heroes engaged in various sports. The eight long-eyed maidens joyously took the king by the hand, when he arrived in the bosom of the lake, and led him to their city, lofty with many banners, and adorned with a stucco-covered palace of a thousand jeweled columns, lovely with golden portals. Here the women took the king into their own palace and seated him there on a jeweled throne; and the king's two feet, altho constantly bathed in the glory of the head-crests of (subject) kings, were again bathed by the women (with water). He was honored with the customary signs of respect again and again, and the lovely damsels attended him, marching about him with the nīrājana [light-swinging] and other ceremonies. And one fair-hipped maiden said to the king, as he sat upon the lovely throne — and she entranst him with her words, for she showed great skill in the use of language: [90]

"We, O lord of the earth, desire you for our lord, tho Indra and the other gods might well seek us, because we perceive the manliness that adorns you. This magic power named Minuteness, she who possesses the minuteness of very slender form at the waist, wishes to choose you. She who shows the beauty of greatness by reason of the seeming burden of her hips, Greatness by name, desires you, man of great dignity! Look upon this one, named Lightness, by whose favor a man can walk in the sky unsupported, or in a performance of jugglery. And this magic power called Heaviness, having heavy breasts, stands fixing her affection upon you, the Dignitary [literally 'heavy one'] of the world. And this magic power of Acquisition has come here to acquire you, who have acquired abundant heroism; know that the acquisition of her, O king, means the acquisition of everything else. And this Supremacy here, O king, waits your pleasure, by

whose favor a man shall be able to do, to undo, and to do otherwise. Dominion here sues for you, she into whose dominion this whole universe of gods, demons, and men is delivered, when she but casts a sidelong glance at them. Favor this one named Irresistible Will, who controls the winning of the blessings of attainment and irresistible will in all manner of conditions, and who herself wishes [to win you]. Also the magic powers of entering other bodies, and the rest, as many as there are, all attend the glorious feet of these eight Great Magic Powers. With these eight goddesses and their attendants, O king, rule this kingdom in proper fashion without opposition." [112]

When King Vikramāditya heard these words, a smile lent beauty to his cheeks as he answered the maidens: "These words of yours are dependable, and I am exceedingly gratified by them. Gratification is the fruit which men in the world derive from the successful performance of deeds. I did not come hither for this kingdom, nor for enjoyment, nor for the acquisition of magic powers and the like, but simply to see a marvelous sight. Be not angry at me, if without intending offense I fail to do as you say, but pardon me, your ladyships." So since the noble king was thus determined to leave them, they gave him eight jewels, for obtaining their own powers. Then he took leave of them and went out from the hot lake. [123]

And as he was returning to Ujjayinī, he saw upon the road an aged brahman, who had reacht the great age that makes a man hoary; he leaned upon a staff and walkt with tottering footsteps. The king in compassion askt him: "Where do you wish to go, being shattered with old age, O brahman?" Thus questioned he told the king the occasion of his wandering: "I am called Viṣṇuçarman, of the Kāçyapa family, dwelling in Kāñcī-city, and continually harast by misfortune. I have an aged wife, of evil disposition and sharp-tongued, who has borne many children. She has at various times reviled me for my poverty, saying: 'A curse on this life, fool! You are perpetually a pauper, because you have no intelligence in business and are always in trouble. From the time of my marriage down to this very day my garments have always been worn to countless shreds, and my life has been spent in misery. From constantly sleeping on the ground my limbs are all a mass of lumps, and there is not food enough for my belly, not to speak of getting any other happiness. When a man has no money, he comes to be lookt upon as dead; even his family depart, unwilling to dwell with him. A girl who is married to a man bereft of knowledge, intelligence, and money, is cast off also by her relations. A woman whose husband dies young is better off than one who is the wife of a pauper, for the latter is held in low esteem.' Pierst by these my wife's evil words as by an arrow, I am now come forth, to find either wealth or destruction." Hearing his words, the king, his mind being like a mirror [reflecting the emotions of others], straightway gave him those eight jewels and told him their powers. Thereupon the brahman, having gained what he desired thru their acquisition, and being freed from his gray hairs, went to his house, in possession of the magic powers. And Vikramārka returned to his own city. [150]

"O king, if you or anyone else on earth has such fortitude, courage, and magnanimity, let him adorn this throne." And the king returned to the inner palace, perceiving that the prescribed time had past by on account of his curiosity to hear the noble tale thus told by the statue.

Here ends the twenty-first story

Brief Recension of 21

Again a statue said: O king, listen

Once a certain stranger came to the king (saying): "O king, I have seen a strange thing. There is a city named Yoginīpura, where is a shrine of Kātyāyanī. I stopt there, and at midnight from the middle of a lake there came forth eight divine Nāyakās [heroic or semi-divine nymphs], who performed homage with the sixteen-fold rites before the goddess, with dancing and song, and then entered the water again. Such a sight I have seen." Hearing this the king went to the goddess's shrine at that place. And at midnight the eight Nāyakās performed their divine worship, with dancing and singing, and went into the water again. The king also went in after them. There he saw a marvelous palace; and they presented themselves to the king, and offered him hospitality, and said: "O king, take this kingdom." The king said: "I have a kingdom." They said: "O king, we are satisfied with you." The king said: "Who are you?" They replied: "We are the eight Great Magic Powers." So saying they gave him eight jewels, and said: "Know that this is our victorious form; whatever magic power you wish, you shall receive it." Thus addrest the king went away again. And on the way back a certain brahman blest him (and said): "O king, give me just something to eat." Thereupon the king gave him the eight jewels.

The statue said: O king, let him ascend this throne who has such magnanimity.

Here ends the twenty-first story

Jainistic Recension of 21

When King Bhoja again on another occasion had made complete preparations for the coronation-rite and was ascending the throne, the twenty-first statue said: "O king, he who has magnanimity like Vikramāditya's mounts this throne." And when the king askt "Of what sort was that magnanimity?" the statue said: "O king,

In Avantī-city, the noble King Vikrama. His minister Buddhisāgara ['Ocean of Wisdom'] had a son Buddhiçekhara ['Diadem of Wisdom'], but in name alone was he that, not in development. One time his father gave him instruction, saying: "You are born a fool in our family, for you do not study knowledge. For:

> 1. Knowledge, verily, is man's highest beauty, a secret store of treasure; knowledge is the source of enjoyment, glory, and happiness, it is the Teacher of Teachers [or, revered of the reverend]; knowledge is a friend in foreign lands, it is the supreme Godhead; knowledge is held in honor among kings, rather than wealth; one who has not knowledge is a beast!"

Hearing this he went into a far country, and in a certain place took up the study of knowledge. Afterwards, as he was returning to his own city, on the way he stopt at eventide in a temple in a certain city. There at midnight eight divine women came forth from a lake in front of the temple, and entered into that temple, and paid homage to the Supreme Deity, the glorious Yugādideva, with lotus-flowers rich in fragrance, and danst before him. In the morning, as they were going away again, they said to Buddhiçekhara: "Ho there, do you too come." So he went with them to the bank of the pond, and they jumpt in and disappeared in the middle of the pond. But he saw that the water was blazing brightly, and was afraid, and remained where he was. This marvel the minister's son saw, and told the king on his arrival. Thereupon the king out of curiosity went to that place, and saw the temple, and the blazing lake

before it. So he remained by night in the temple there, and beheld all the homage and the dancing performed by the divine women. And as they were going away in the morning they said to him: "Do you come too." So the king went with them to the edge of the lake, and they jumpt and disappeared in the middle of the lake. The king also jumpt after them, and fell in. Then he saw before him a great city; and those divine women met him, and said to the king: "O hero, we are rejoist that you have come. Take this our kingdom, and enjoy marvelous delights." The king then said: "I have a kingdom already, and by your grace there is nothing else that I need. But tell me this; who are you, and what is this place?" Thus askt they said: "We are the eight Great Magic Powers, and this is our city of amusement in the lower world. We are gratified by the sight of you; take these eight jewels of great power." So he took them, and taking leave of the women set out on his return. On the way a beggar askt the king for alms, saying: "O king, I am a pauper from birth, and having been fiercely reviled by my wife in a quarrel, I reflected:

> 2. Since such as I are not (created) for religion, because we are not devoted to it, nor for wealth [worldly advantage] either; since love is given to those who have wealth, just on account thereof, and since no one can ever obtain salvation [for the four objects of human desire, compare p. 253, lines 7 ff.]; then who, pray, are we, and for what purpose are we produced? I know the reason! To give a meaning to the words of those who say 'Tho living — dead'!

Thus distrest I have left my home and am wandering. Now I have seen today for the first time your form, which reveals the possession of the eight Great Magic Powers. So now I shall surely receive an inconceivable profit." Hearing this the king reflected: "Ah, because of poverty a man is scorned even by his wife.

> 3. 'Why, fair one, do you not act fairly?' 'Why do you not yourself?' 'Shame on you, you have a shrewish tongue.' 'Who is more irritable and given to harsh scolding than you?' 'O vile woman, you are quarreling at every step!' 'You're the son of a vile wretch!'—What happiness can there be for a married couple who are ever afflicted with the torment of such fierce quarreling?

What a difference there is in men's actions (and their fortunes as a result thereof)!

> 4. Some men nourish a thousand, some nourish (only) their own bellies, and some give nourishment not even to themselves alone; so good and evil deeds have their complete fruition."

Thereupon the king's heart was moved with great compassion, and he gave him the eight jewels. In the words of the verse:

> 5. Who is so generous as Vikrama in this world? For he gave to a man annoyed by misfortune the eight wish-granting jewels, which were given him by the eight Magic Powers in their gracious pleasure.

Therefore, O king, if such magnanimity is found in you, then mount upon this throne.

Here ends the twenty-first story in the Thirty-two Tales of the Throne

22. Story of the Twenty-second Statuette

Vikrama wins Kāmākṣī's quicksilver for another man

SOUTHERN RECENSION OF 22

When the king again attempted to mount the throne, another statue said: "O king, only he who has the magnanimity and other virtues of Vikrama may mount this throne." The king said: "O statue, tell me a tale of his magnanimity." She said: "Hear, O king.

Once while Vikramāditya was king he went forth to travel about the earth. And after visiting all manner of places of pilgrimage, temples, cities, and mountains, he beheld once a certain city surrounded by great jeweled walls, adorned with sky-scraping palaces, and containing various Çiva-shrines and Viṣṇu-houses. He went into a Viṣṇu-house outside this city, and after bathing in the fair pond situated there did homage to the god:

> 1. "O lord of the world, I know that silence is the only way to sing Thy praise. Not even the supreme Brahmā knows Viṣṇu, who is out of the range of words.
>
> 2. No other do I speak of or hear or think on, no other do I call to mind or revere or resort to, save only Thy glorious feet. O glorious Supreme Spirit, who dwellest with Çrī [= Lakṣmī; the phrase may also be rendered 'habitation of glory'], grant that we may serve Thee with homage.
>
> 3. Pardon all my sin, whether done by hand or foot, sprung from action, voice, or body, or originating in the ear or eye or mind, accomplisht or unaccomplisht [that is, merely planned]. Hail, hail, illustrious Mukunda [Viṣṇu], Ocean of mercy, Lord of Glory ['husband of Çrī']."

Having offered these and other praises he sat down in the public hall. At this moment a certain brahman came up and sat down near the king. The king said: "O brahman, whence have you come?" The brahman said: "I am a pilgrim, traveling over the earth. And whence have you come, sir?" The king said: "I am a pilgrim like yourself, sir." The brahman lookt at the king closely, and said: "My lord, who are you? You have the appearance of great glory and bear all the marks of kingship; you are worthy of a throne. Why do you wander about the earth? Rather I should say, who can escape the destiny written on his forehead? And it is said:

> 4. The mark written on the forehead (by destiny) cannot be wiped out even by Viṣṇu, Çiva, Brahmā, or the gods."

Hearing his words the king also agreed to them, because they were of sound sense. And it is said:

> 5. One should give heed to sensible advice tho it come from a child, and on the other hand one should reject like a worthless blade of grass unreasonable advice, altho it come from a man of glorious lineage.

The king said: "O brahman, why do you appear so worn out?" He replied: "Why should I tell the cause of my weariness? I am in the greatest trouble." The king said: "Tell me the cause of it." The brahman said: "O king, listen. Near here there is a mountain named Nīla, where there is a goddess Kāmākṣī. Here is the entrance to an underground cave, which is closed, and is to be opened by reciting the Kāmākṣī-charm. Inside this cave is a vessel containing quicksilver, by means of which the eight minerals are turned into gold. For twelve years I have recited the Kāmākṣī-charm, but the door of the cave has not been opened. On this account I am much distrest." The king said: "Show me the place, and I will devise some means or other." So he showed the place to the king, and at night they both slept there. The goddess came in a dream and said to the king: "O king, why have you come here? The door of the cave here will not be opened unless it is sprinkled with the blood of a man bearing the thirty-two superior marks." Hearing these words of the goddess the king went to the door of the cave, and as he was putting his sword to his throat, the goddess said: "O king, I am satisfied with you, choose a wish." The king said: "O goddess, if you are satisfied, then give the quicksilver to this brahman." The goddess said: "So be it," and opened the door of the cave and gave the brahman the quicksilver. The brahman went to his own place, praising the king; and the king returned to his own city.

Having told this tale the statue said to the king: "O king, if such fortitude and magnanimity are found in you, then mount upon this throne." And the king was silent.

Here ends the twenty-second story

Metrical Recension of 22

Then once more the king, desirous of hearing a tale, askt the statue for one, saying: "Tell a tale." And she addrest herself to King Bhoja and began the narration, delighting the hearts of those who sat in his assembly with her smiling glances. "Your desire for a story makes me communicative, O king; do not think scornfully that I am but a wooden image, but give heed. [6]

Desirous of seeing wondrous sights, King Vikramāditya traveled over the whole earth with his sword as his sole companion. One time, when he was wearied and overcome with the burning rays of the sun, he strolled in a certain wood looking for a place to rest. Here a breeze, that carried the fragrance of the many garlands adorning the crest of the goddess Kātyāyanī, dispelled the king's weariness. So he stayed in this wood and bathed in a beautiful lake, and beheld (the image of) Kātyāyanī, and sat down at a considerable distance from her. Now a certain weary brahman came thither from somewhere or other, and looking the king over from head to foot said: "I recognize you, sir, as a person worthy of respect, by the usual marks of hands, feet, and eyes which characterize universal emperors who rule the world. Who are you, O tiger among men, and whence [or, why] have you come to Kuṇḍina, wandering thru the forest to arrive at Kuṇḍina-city? Tell me." Thus prest for an answer the king said: [21]

"I am a kṣatriya, Vikramāditya, come here from the city of Ujjayinī. My business, be informed, is only my own pleasure." Hearing his words the hairs on the brahman's body stood upright from joy; he shook his head repeatedly, and his fingers repeatedly trembled; and again he said to the king, out of curiosity, for he knew well his great power, unequalled by any other: "And where are your chowrie-bearers and tent-carriers gone to? Where is your white parasol, charming as the autumn moon? In what place rest your feet today, whose toe-nails are like touchstones for the rubies in the crests of your throng of vassals [that is, are rubbed by them]? In what sort of an inner harem, proud in the charming beauty and loveliness of divine women, are you abiding here, O lord of the whole earth? A man like myself is not able to enjoy happiness even when he gets it; why are you throwing away wantonly the human happiness which you have obtained? I went to the city of Kāñcī and dwelt there attending Kāmākṣī, who dwells in the cave, with constant devotions, to obtain the magic power of quicksilver; but tho I performed many pious exertions, and grew thin from not taking food, the goddess did not become propitiated by me, even after twelve years of ascetic practice. So I cried shame upon the goddess, and left Kāñcī and am wandering sadly distrest about the earth, rugged with inaccessible mountains. But as for you, why are you wandering thru forest after forest? Return again to your city; do not needlessly submit to suffering like me." [43]

Hearing his words the king smiled and replied: "This is my mode of conduct, brahman; who can oppose his own nature? But let this matter rest; I will be your helper, O brahman, to get you the magic quicksilver; proceed to the city of Kāñcī." Thus urged by the king the learned brahman went, together with him, to the place where Kāmākṣī was. And when he had bathed in the water of the Vegavatī river, the king fasted there with the brahman, and gazed upon Viṣṇu, the lord of Hastigiri [the district in which Kāñcī is located], and abode there over night. The king arose again early in the morning, and bathed in the large fair lake, and went to abide for three nights by the door of Kāmākṣī's cave, intent on his pious purpose. And in a dream the great goddess appeared to the king, and said: "If you desire to get the magic quicksilver, do as I say. The magic quicksilver shall be obtained when an offering is made to the Directions with blood coming from the neck of a man bearing the thirty-two superior marks." Hearing her words, there being no (other) such man at hand, he started to plunge his sword into his own throat. Then straightway Kāmākṣī became satisfied with the king; and he, being urged to choose a wish, chose with benevolent

purpose: "Give the quicksilver to that noble brahman." Thus implored she agreed, and gave the elixir to the noble brahman, and disappeared. Having performed this great act and achieved for the brahman his soul's desire, Vikramāditya returned to the city of Ujjayinī.

At these words of the statue King Bhoja turned back.

Here ends the twenty-second story

Brief Recension of 22

Again a statue said: O king, listen.

Once the king went to see what was done in various lands. And as he was going along the road alone, on the banks of the Ganges he saw a brahman of dejected countenance. The king said: "Reverend sir, why so downcast ?" The brahman said: "O king, why should I say ? My toil has gone for nothing, there has been no fruit of it. In a distant mountain there is a goddess Kāmākṣī; and there is a cave, in which is a jar of quicksilver. The magic power of the quicksilver may be obtained by performing services there. However, I have performed services for twelve years, and still have not obtained it. For this reason I am sad." Then the king said: "Go, show me the place." So they both came to the place at sunset, and rested there. The goddess revealed a dream (to the king): "O king, if a man is offered up here, then the door of the cave will be opened, and the magic power of the quicksilver obtained." Hearing this the king went to the door of the cave, and said: "Let the goddess of this place be appeased with my body." And he started to cut off his head; whereupon the goddess appeared to him and said: "I am appeased, and grant you a wish." The king said: "Let this brahman obtain the magic power of the quicksilver." The goddess agreed, and caused the door to open (saying): "Brahman, the door of the cave is opened, and the magic power shall be yours." So the magic power became his, and he was made happy. The king returned to his own city.

The statue said: O king, let him ascend this throne who has such magnanimity.

Here ends the twenty-second story

Jainistic Recension of 22

When King Bhoja again on another occasion had made complete preparations for the coronation-rite and was ascending the throne, the twenty-second statue said: "O king, he who has magnanimity like Vikramāditya's mounts upon this throne." And when the king askt "Of what sort was that magnanimity ?" the statue said: "O king,

In Avantī-city, the noble King Vikrama. One time as he was wandering abroad to view various strange sights, in a certain shrine he praised the reverend Ādipuruṣa ['Primeval Soul', = Yugādideva, the First Jina] as follows:

1. "O lord of the world, I know that silence is the only way to sing Thy praise; (only) one who does not know engages in (verbal) praise of the Jina, who is out of the range of words.
2. No other do I speak of or revere or rely on, no other do I hear or sacrifice to or think on. O revered Blessed One, free from passions, bless my heart, as I grasp in adoration Thy glorious foot."

Having offered this praise, as he stood in the temple, a certain foreigner came in, who said, as they converst with one another: "Noble Sir, you appear to be markt with the signs of kingship; so how is it that you desert your kingdom and wander about? Life when it is once gone does not return, since:

3. The moon rises again and again, and lost riches may return; but youth when it is gone is not given again, and no man once dead comes to life.

Therefore enjoy the happiness which comes easily from the luxurious enjoyment of royal fortune." Hearing this the king said:

4. "Easily obtained are the joys that come from gold, palaces, women, games, and young elephants; easily obtained is youth also; but hard to obtain is the accomplishment of righteousness.

5. Fortune is as fickle as the waves of the sea; youth lasts for but three or four days; life is as uncertain as an autumn cloud; what is the use of riches? Work for spotless righteousness!"

Then the king said again: "But you, sir, seem like a man who desires something." Said he: "O king, you who are clever at interpreting gestures and expressions, what you say is true. Hear the matter which causes me grief. Upon Mount Mahānīla there is a goddess Kāmākṣā, and in front of her temple is a cave, which opens by the Kāmākṣā-charm. There is a vessel of magic quicksilver inside of it. Going thither I recited the charm for twelve years, but the door did not open. Therefore I am exceedingly grieved." Then the king reflected: "There must be some reason; since:

6. There is no word [syllable] that has not its charm, no herb that has not its medicament, no land that has not its treasure; but truly sacred texts are hard to master."

Then the king went thither with him, and remained at night in the temple. And the goddess came to him by night in a dream, and said: "O king, why have you come hither? When a man bearing the thirty-two superior marks is sacrificed here, then this door will open, and in no other way." So in the morning, leaving the man asleep, the king went to the door of the cave; and as he was about to cut off his head, the goddess stayed him by the hand, and said: "O king, jewel of heroes, I am satisfied; choose a wish." And the king said: "If you are satisfied, then give this man the magic power of the quicksilver." So Kāmākṣā opened the door, and gave him the magic power of the quicksilver. But the king went to his own city. In the words of the verse:

7. Who can be compared with this Vikrama, who gave to a seeker-after-magic [sādhaka] the magic power of quicksilver, tho he had obtained it by sacrificing his own head and worshiping the goddess?

Therefore, O king, if such magnanimity is found in you, then mount upon this throne.

Here ends the twenty-second story in the Thirty-two Tales of the Throne

23. Story of the Twenty-third Statuette

Vikrama's daily life: his evil dream

Southern Recension of 23

When the king approacht once more to ascend the throne, another statue said: "O king, only he who has the magnanimity and other virtues of Vikrama is able to ascend this throne." The king said: "O statue, tell me a tale of his magnanimity." And she said: "Hear, O king.

Once Vikramārka returned to his own city after wandering about the earth, and there was great joy among all the dwellers in his city. The king entered his palace; and at midday he had his body anointed, and straightway made his toilet with sandalwood (perfume) and fine garments and the like, and performed the sixteen-fold service before the God [Viṣṇu is meant], and praised the God, saying:

1. "Thou only art mother and father, thou only art kinsman and friend, thou only art knowledge and wealth, thou only art all to me, O God of Gods!

2. Homage, homage to the Primeval Dwarf, to Nārāyaṇa of infinite might, to the revered Bearer of the bow, the disc, the sword, and the mace; homage to Thee, the Supreme Spirit!"

Having thus praised the God and worshipt him, he gave to the brahmans the regular gifts of brindle cows, land, sesame-grain, and so forth, and next gave rich largess to the poor, blind, deaf, crippled, lame, and helpless. And entering into the banquet-house he first caused the children, daughters living at home, old men, and such (dependants) to eat, and then ate himself with the rest of his kinsfolk. And this is well said:

3. When they have fed the children, daughters living at home, old men, pregnant women, the sick, young girls, guests, and servants, then the remainder of the feast shall be for the husband and wife.

And again:

4. Let one who desires his own welfare not eat all alone; a man shall take his meal together with two or three kinsfolk.

5. By eating together with two or three, or many, one attains the successful fruition of his desires, and the fair satisfaction of good fortune.

And after eating he rested a time before arising. And it is said:

6. A man who sits after eating gets a fat paunch; one who sleeps

after eating gets comfort; one who walks after eating gets long life; if one runs, death runs upon him. And again:

7. Sicknesses arise in six ways; thru too much water-drinking, and thru eating irregularly [as to quantity or time]; thru sleeping by day and thru staying awake by night; and thru retention of urine and excrement.

After this, in the evening, when he had performed the evening rites and partaken of food, he went to his sleeping-apartment. There he slept upon a bed covered with a coverlet gleaming with light from a flood of moonbeams, and strewn with various jasmine [kunda and mallikā] flowers. Towards daybreak the king in a dream saw himself mounted on a buffalo and riding towards the south [compare the MR parallel]. And awakening with a start he sprang up, calling Viṣṇu to mind. When he had performed the morning rites, he mounted upon his throne and told his dream in the presence of the brahmans. Hearing this Sarvajña Bhaṭṭa ['Doctor Know-it-all'] said: "O king, dreams are of two sorts, some favorable, and some unfavorable. Now these are favorable:

8. To be mounted on cows, bulls, or elephants, temples, mountain-peaks, or trees; to be smeared with dung; blood, and death, and intercourse with those with whom it is forbidden; all this in dreams is auspicious.

And unfavorable are mounting on buffaloes, asses, or thorn-trees, and the sight of ashes, cotton-cloth, camels, tigers, serpents, boars, apes, and the like. And it is said:

9. Whoever mounts upon an ass, a camel, a buffalo, or a tiger in a dream, certain death awaits him in six months time.

And again:

10. A dream in the first watch of the night has its fulfilment within a year, in the second within eight months, and in the third within three months.

11. (A dream) coming just at dawn comes to fruition within ten days; if it comes at the time when the cows are turned loose, it is regarded as coming into effect at once.

In short, this is an evil dream, O king, and bodes ill for you." The king said: "O brahman, what can be done to stop the fulfilment of this evil dream?" Sarvajña Bhaṭṭa said: "O king, put on all your garments and ornaments, and when you have attended to the ghee-offering, then give garments and other gifts to the (officiating) brahman; and again put on new garments and cause the coronation-rite

to be performed for the god, and do homage to him with a gift of the nine jewels; give the ten-fold gifts to the brahmans, and rich largess to the lame, blind, poor, and so forth. By this pious procedure, and by the blessings spoken by the brahmans, the evil results arising from the bad dream shall be averted." Hearing these words of Sarvajña Bhaṭṭa the king did as he said, and for the purpose of giving a great largess left his treasury open for the space of three days. And everyone came and took riches to his heart's content.

Having told this tale the statue said to the king: "O king, if such magnanimity is found in you, then mount upon this throne." And the king was silent.

Here ends the twenty-third story

Metrical Recension of 23

When the king once more approacht to mount the throne, a statue told him the twenty-third tale.

Once King Vikramāditya, after inspecting this whole earth, returned to the city that was protected by his own strong arm; where caged minas in the palaces, incited to speak by fair houris, were wont to tell of the valor of Vikramāditya. The city was prosperous thru the maintenance of justice [punningly, 'thru being the seat of the assembly of the gods'], and full of gilded houses [probably with punning reference to the heavenly city as 'home of Suvarṇa' = the Garuḍa bird], like another City of the Gods, with its radiant lordly riches [punningly, 'Vasus,' name of a class of gods]. It was adorned with palaces resplendent as the moon, and tall as Kāilāsa-peak, as if with the splendor of conquered enemies. The frequent banners which waved over its streets overcame the sun's heat, and the glory of the rainbow was revealed in the light of its jeweled portals. [12]

The king entered his palace, being welcomed by his courtiers, together with his crowd of kinsmen and his wives, long anxious for his company. Now after several nights had been spent in the enjoyment of many and various pleasures, once the king said to his ministers: "This last night, in the last watch but one, while the house was bright with jewel-lamps, I was sleeping together with my wives, when in a dream I seemed to be smeared with red sandalwood and mounted on a buffalo, which was enormous as a giant boulder fallen from Mount Añjana; and I rusht violently, all alone, in the direction presided over by Yama [the south]. Then I awoke. Now how came this dream, and what manner of result does it forebode?" Hearing these words the ministers and the house-priest lookt sadly at one another, lowering their eyes. For a moment they were modestly silent before the king; for court-followers are right fearful of speaking an unpleasant thing, even tho true. Then they said [27]: "O king, you have accurate knowledge about all things, and yet you wish to hear the meaning of this, which you know already. In general, the dreams of living creatures may come from the gods (in which case they are significant); then besides, their character may be in accordance with what has been seen and heard, and likewise remembered (in which case they are meaningless). The best dreams are declared to be mounting on a bull, an elephant, a palace, or the like, or a tree; also smearing with ordure, and crying, and intercourse

with those with whom it is forbidden. It shall go well with a man if he is bitten (in a dream) by a leech, a serpent, or a lizard. Favorable also is the use of curds, milk, ghee, spirits, and meat; also if a man, simultaneously with the sight of bloody human flesh, is wrapt up in entrails, at the same time eating the head and members, O king. All bright colors in a dream tend to increase prosperity; (yet) objectionable are cotton cloth, salt, and bones, along with ashes. Mounting of asses, camels, buffaloes, and withered trees shall be (regarded as) inauspicious, and the sight of camels and apes. The drinking of oil, honey, and mercury in a dream is objectionable, and the eating of rice, of sesame meal, and of sesame seeds. All dark colors are unfavorable when seen in a dream, except a god, a cow, a city, musk, and sapphire gems. So since you have seen a dream of the unfavorable class, having mounted upon a buffalo, you must institute a great propitiatory rite. Beyond this, you know best." [46]

Hearing their words he began a great propitiatory rite. He gave to the brahmans as much as they wisht of cattle, land, sesame-grain, and money. And opening the door-panels of his treasure-houses, filled with riches, the righteous king proclaimed far and wide over the earth, for the space of seven days: "Whatever wealth anyone wishes, let him take it to his heart's content." Hearing this proclamation all the people of the country took from within the treasure-house riches as much as they desired. And up to the end of the seventh day, there were thirteen arbudas [1,300,000,000] of money taken from the treasure-house by the people. [56]

King Bhoja, if there is found in you such magnanimity as in Vikramārka, then mount this throne of Great Indra.

Both because of what the statue said (enjoining him), and at the same time because of the greatness of his astonishment thereat, he abandoned the throne and went into his own inner palace.

Here ends the twenty-third story

Brief Recension of 23

Again a statue said: O king, listen.

Once while Vikrama was king he saw an evil dream, to this effect, that he was mounted on a buffalo and going toward the southern quarter. Thereupon in the morning he told it to the knowers of the Veda and the astrologers. They said:

> 1. "Mounting on cows, bulls, or elephants, temples, mountain-peaks, or trees; being smeared with dung; lamentation, and a corpse, and intercourse with those with whom it is forbidden; all this in dreams is auspicious.

And mounting on asses, buffaloes, bears, and apes is inauspicious. Bright things are auspicious, except ashes, cotton, cowries, and heaps of bones; dark things are inauspicious, except elephants, horses, cows, and brahmans. So, O king, this mounting on a buffalo means something evil. Therefore let some gold be given away, to destroy the (effects of the) evil dream." Hearing this the king opened up his treasure-stores for a day and a night (saying): "Let anyone take away as much as he has need of."

The statue said: O king, let him ascend this throne who has such magnanimity.

Here ends the twenty-third story

Jainistic Recension of 23

When King Bhoja once more on another occasion had made complete preparations for the coronation-rite and was ascending the throne, the twenty-third statue said: "O king, he who has magnanimity like Vikramāditya's mounts upon this throne." And when the king askt "Of what sort was that magnanimity?" the statue said: "O king,

In Avantī-city the noble King Vikrama ruled supreme. His fame was made known to the utmost limit of the horizon, and his glorious feet were illumined by the rays of light from the crown-jewels of thirty-six kings. This king arose from his bed at the brahman-hour [the hour before sunrise], being aroused from sleep by the auspicious sounds of drums and trumpets and the voices of his many bards, and ascended a fair throne. Then he prayed to the Supreme Spirit, and reflected on (the condition and requirements of) his household, his righteous duties, and his religious performances; and at the conclusion of the necessary morning rites he gave some gifts of gold, and set his foot upon the earth. After this he took exercise by practising with the thirty-six kinds of weapons, had his body rubbed down in the rubbing-room, and bathed in royal luxury in the bath-pavilion. Then he put on (ceremonially) pure garments and offered homage and praise to the Supreme Lord, the noble Primeval Soul [= Yugādideva]. Then in his hall of adornment the king adorned his person with all his body-ornaments and decorations, and took his seat on his throne, in his own royal assembly-hall, surrounded by his retinue of ministers, grand viziers, generals, councillors, and courtiers, and devoted himself to the affairs of his subjects. After this, at noon, the hour being announst by the beating of drums, he performed the midday rites, made provision with gifts for the poor, helpless, and distrest, and then partook of food seasoned with the six flavors, surrounded by a retinue of his own kinsfolk, friends, and attendants. Thereupon he took betel well mixt with camphor-water, and had his body anointed with sandalwood, saffron, aloe, and musk perfumes, and slept for a while, on his left side, upon a golden bed, and on a double-sided pillow of down stuft with goose-feathers. Since:

> 1. A man who sits after eating gets a fat paunch; one who lies flat on his back (after eating) gets strength; one who lies on his left side, long life; if he runs, death runs upon him.

After this he took up worldly pleasures, now amusing himself with his parrots, minas, swans, and other birds, now enjoying the company of charming women whose conversation was clever with all manner of tricks of speech, now being entertained by the dancing of girls. Finally at evening in the royal assembly-hall he gave the gifts customary for the evening, while the chowrie was waved over him by beautiful women whose arms resounded with the sound of charming bracelets, and his head was adorned with the white parasol, and he was attended by his thirty-six royal entertainers. Hereupon he performed the evening religious rites, and, after completing all the required acts for the evening, lay down to sleep at bed-time, his heart being purified by meditation on God and the persons worthy of reverence [guru]. Thus the time past for the king in the enjoyment of all worldly pleasures.

One time this king saw an evil dream in the last part of the night, and awoke crying "O Supreme God, Most Reverend Jina, Omniscient Lord!" And arising from his couch in the morning he told his evil dream to his ministers. Then the ministers said "O king, this is an evil dream, and forebodes some misfortune." Hearing this the king thought:

2. "Transitory are our bodies, our wealth lasts not forever, and death is always nigh; let a store of righteousness be accumulated."

So the king opened up his treasury for three days, and caused a proclamation to be made in the city: "Hear, ye people! For one time let any and every one take whatever thing he desires and depart with it." Thus he gave great largess for three days, to avert the consequences of his evil dream. In the words of the verse:

3. O the generosity of Vikrama! Who, when he merely saw an evil dream, let his treasury be plundered for three days by the people of the city.

Therefore, O king, if such magnanimity is found in you, then mount upon this throne.

Here ends the twenty-third story in the Thirty-two Tales of the Throne

24. Story of the Twenty-fourth Statuette

A strange inheritance: Çālivāhana and Vikrama

Southern Recension of 24

When the king was again ascending the throne, another statue said: "O king, whosoever has the magnanimity and other virtues of Vikrama, he and no other is worthy to ascend this throne." The king said: "O statue, tell me a tale of his magnanimity." And she said: "Hear, O king.

In Vikramāditya's kingdom there was a city named Purandarapurī. Here dwelt a certain rich merchant, who had four sons. In the course of a long time this merchant, having grown old, fell sick; and at the time of his death, he called his four sons and said: "My sons, after I am dead, whether you four live in the same place or not, in time there will arise a quarrel among you. Therefore before my death I have made a division of property among you four, in order of age. Right here under the four feet of my bed I have buried the four portions; take them in order, from the oldest to the youngest." And they agreed to do this. Now when the father had departed this life, the four brothers lived in harmony for a month. But then a quarrel arose among their wives. And thereupon they reflected: "Why this quarrel? While our father was still alive he made an allotment for us four; so we will take the allotted property as placed under his bed, and actually getting our parts we shall live in peace." So digging under the bed, they brought forth from under its four feet four copper vessels. Of these there was earth in one vessel, coals in one, bones in one, and straw in one. Seeing these four things, the four brothers were greatly perplext and

said to one another: "Well! our father has indeed made a complete division! But this way of making it, — who can understand?" Thus speaking they went into the council and told the story there, but the councillors could not understand the way of dividing it. After this the four brothers went to all the cities in which experts were found, and told that matter to them, but even they could not solve it. Once they came to Ujjayinī, and went into the king's council, and told of the matter of the allotment before the king and the council [or, the king's council], but the king and the council did not understand the way of allotment. After this they came finally to the city of Pratiṣṭhāna, and told the nobles of that place; but they also did not know the solution. At this time Çālivāhana was there in the house of a potter. And hearing that matter he came forward and said to the nobles: "Good sirs, what mystery is here, and what marvel? How is it that you do not know the method of this allotment?" They said: "Young man, to us it is a marvel and a mystery; if you know how, tell us the method of the allotment." Çālivāhana said: "These four are the sons of one rich man. While their father was still alive he made an allotment for them in order, from the oldest to the youngest, in the following way. To the oldest he gave earth: that means, he gave (him) all the land which he possest. To the next he gave straw: that is, he gave (him) all the grain which he had. To the third he gave bones: that is, he gave (him) all the cattle that he had. To the fourth he gave coals: that is, he gave (him) all the gold that he had." Thus the problem of their allotment was solved by Çālivāhana, and they went to their own city content.

But when King Vikrama heard how this allotment had been solved, he was astonisht, and sent a letter to the city of Pratiṣṭhāna, saying: "Greetings to the noble folk dwelling in the city of Pratiṣṭhāna, who are devoted to the six sacred duties of sacrificing and conducting of sacrifice (for others), studying and teaching, giving and receiving gifts; and who are intent on all the virtues, including the abstentions and observances (of Yoga?). King Vikrama asks after your health, and says: let the person in your town who solved the problem of the allotment of those four (brothers) be sent into my presence." And when the nobles had read the letter which the king sent, they called Çālivāhana and said: " Çālivāhana, the supreme emperor of emperors, whose feet are worshipt by all his rival kings, Vikrama, king in Ujjayinī, who is a tree of wishes to all suppliants, summons you. Go to him." Said he: " What sort of a king is Vikrama ? I will not go at his summons. If he has any business with me, let him come himself; I have no business

with him." Hearing his words the nobles sent back a letter to the king, saying: "He will not go." And when the king heard the purport of what was written in the letter, his body was aflame with the fire of anger; and he went forth attended by his eighteen-fold complete army, and came to the city of Pratiṣṭhāna, and beleaguered it. And he sent messengers to Çālivāhana, who came to Çālivāhana and said: "O Çālivāhana, King Vikrama, the overlord of all kings, summons you; so come and see him." And Çālivāhana said: "Messengers, I will not see the king alone; surrounded by a complete army of the four parts [compare four lines below], on the field of battle will I see Vikrama. Let your honors tell the king this." Hearing these words the messengers repeated them even thus to the king. When he heard this King Vikrama came forth to the battle-field to fight. But Çālivāhana took some clay in the potter's house, and made with it elephants and horses and chariots and foot-soldiers, and brought them to life with a charm; and with this four-fold army he went out from the city and came to the field of battle. And at the time when the two hosts were advancing:

1. The circle of the heaven was confused with alarm, and the ocean became greatly perturbed; in the lower world the serpent-king trembled, and the earth-supporting mountains quaked; the earth was terrified, and the great serpents spewed venom beyond measure; thus the whole universe was variously stirred at the advance of the king's host.

2. The glorious armies shone with endless troops of horses impetuous as gusts of wind, and crowds of impassioned elephants; the entire heaven was hidden by banners, chowries, and pennants, and the three worlds were filled with shrill war-drums and tabors and the sound of kettle-drums.

3. The whole sky was pervaded with the quantities of dust struck up by the feet of the horses; the atmosphere between (heaven and earth) was completely concealed by royal parasols, and the earth was covered with warriors; the sound of the drums could not be heard by the ear for the rattle of the chariots, as the host came forward with shouts of the warriors, inspiring great terror.

Then the two armies clasht. At this time:

4. With clubs, arrows, knives, battle-knives [?], maces, bludgeons, and halfmoon-shaped darts; with iron arrows, javelins, plow-toothed clubs, lances, spears, and daggers; with tridents [like Çiva's], and many other sharp divine weapons, including the

disc (of Viṣṇu) and the vajra-club (of Indra); thus the battle was fought against each other by the brave warriors of the two hosts, when they joined in conflict. Then in the battle:

5. Some noble warriors were struck down and fell lifeless on the field of battle; some, tho they fell unconscious (from blows), came to themselves and rose up by their own powers; some, mindful of glory as the highest blessing, burst forth in loud laughter, bent on their own destruction, and ran forward overcoming their fear of death, showing audacity in respect to the body.

6. Some were seized with trembling because of fear of conflict with the enemy; some, their bodies pierst with mortal wounds, became the lovers of the heavenly nymphs [that is, died]; some, of dauntless heroism, altho they were smitten in the belly by the enemy, and their entrails hung out, yet with their bodies split open with wounds went forward fearlessly to fight the foe.

7. Then the combatants' heaps of knives and other weapons shone like the sea, while the pile of hair, sinews, heads, and entrails (of the slain) seemed like Mount Çāivāla; the bodies of the noble elephants which were fallen seemed like the dead bodies of such a great ocean of men, and their bones in the blood like (sea-) shells (in such an ocean).

Thus a terrible battle took place, and Vikramārka destroyed the army of Çālivāhana. And Çālivāhana was much dejected; but remembering the boon given him by his father, saying "In time of distress call upon me," he called to mind his father, the serpent-prince Çeṣa. Çeṣa sent forth all his serpents, which stung the whole army of Vikramāditya, so that they were completely paralyzed and fell upon the battlefield. Thereupon King Vikrama returned alone to his city; and in order to bring his army back to life, he stood in water up to the waist for the space of a year, and recited prayers to Vāsuki [another serpent-king]. After this Vāsuki became satisfied with him and said: "O king, choose a wish." The king said: "O serpent-king, if you are propitiated, then give me a jar of nectar to bring to life my army, which is paralyzed by the power of the serpents' venom." Vāsuki consented, and gave him a jar of nectar. And King Vikrama took the jar of nectar; and as he was on the way back a certain brahman came up to him, and recited a blessing:

8. "May the rod-like tusk of Viṣṇu in the guise of a boar protect you — (the tusk) upon which the earth, having the Himālaya for its pinnacle, assumed the majesty of a (royal) parasol." [The

earth, balanst on the top of the tusk of the boar-god, is likened to a parasol, the tusk being the rod or handle, and the Himālaya the crest on the top of it.]

Then the king said: "O brahman, whence have you come?" The brahman said: "I come from Pratiṣṭhāna-city." The king said: "What have you to say?" The brahman replied: "Your majesty is a wishing-stone for all petitioners, since you are able to give any good thing desired. Now I have a desire for a certain good thing; if you will grant it, then I will tell you what it is." The king said: "I will give you whatever you ask." The brahman said: "Give me the jar of nectar." The king said: "By whom were you sent?" The brahman replied: "I was sent by Çālivāhana." Hearing this the king reflected: "Since I first said to him 'I will give it,' if I now do not give it, it will be a disgrace and a sin. So by all means I must give it." The brahman said: "O king, why do you hesitate? You are a righteous man, and a righteous man's promise is not taken back. And thus it is said:

9. Tho the sun rise in the western quarter, tho Mount Meru be moved and fire become cold, tho a water-lily bloom forth on a rock upon a mountain-top, the promises of righteous men shall not be taken back. And so:

10. Even today Çiva does not give up (the poison) kālakūṭa (which he swallowed at the churning of the ocean); the world-tortoise still carries the earth upon his back; the sea still endures the underworld fire, hard tho it be to endure. The righteous stand by what they have agreed to."

The king said: "You have spoken truly. Take the jar of nectar." So saying he gave it to him; and the brahman went to his own place, praising the king. And the king returned to Ujjayinī.

Having told this tale the statue said to the king: "O king, if such magnanimity is found in you, then mount upon this throne." And hearing this the king was silent.

Here ends the twenty-fourth story

METRICAL RECENSION OF 24

Again choosing an auspicious day, the diadem [that is, best] of kings joyfully came forward to make himself the diadem of the throne [to seat himself upon it], when a statue, perceiving it, addrest the king with bright-shining words to prevent his action, and said: "O noble king, there was an earth-lord in this universe who slew his foes with the fire of majesty derived from repeated coronation-ceremonies. While this king ruled, the earth was full of grain; rivers flowed with curds and milk, and trees

dript with honey; the subjects under this king had no liking for irreligious things, did not make worldly advantage their sole aim, and were not excessively devoted to love [referring to the three main objects of human desire, religion, worldly advantage, and love]. [10]

While the king, thus entirely devoted to righteousness, was ruling the whole submissive earth, a great quarrel arose among certain brothers. And all four of these, sons of a merchant, came to Vikramāditya for an allotment and the settling of their quarrel. And they said to him: "Attend, O protector of the right. By your favor we would have our inheritance apportioned equitably; let your majesty hear the cause of our quarrel, what it is." And being questioned by the king, they told the story in due order: "There is in the land a certain city named Purandarapura. The city of the gods is not superior to it, but is outstript by its fortune; and even Viçvakarman [the divine architect] is ashamed when he beholds its architecture, for it shuts off the path of the stars [the sky] by the height of its charming palaces. Here our father, Dhanadatta by name, was possest of a very beautiful residence, built in many stories. He had thousands of cows, which walkt slowly by reason of the weight of their udders; and a hundred burden-yokes bearing (pails of) milk ever came and went to and from them. He had a thousand stores of all sorts of grain, which vied with the peaks of Mount Meru by night and day. [28] In our father's house there was a great quantity of gold, righteously acquired, and as high as the peak of Sumeru. He had also a hundred great villages, so rich in grain that their inhabitants could not be troubled with the afflictions that drought produces. Such a merchant was our father, like the God of Wealth incarnate; the world was pervaded with his glory that swept over the regions like a torrent. In the course of time our father desired to pass into the power of time [that is, to die]. And he said, O king, to his four sons: 'My sons, hear my words; hold them by no means in low esteem. Allotments between brothers were made by the men of old; and I have divided my property for you, under the feet of my bed. Take what is placed there for you, and live thereby, each with his share.' Having thus instructed us, our father, attended only by his karma, went to where we may not see, with the bodily eye at least. Then when we had completely performed our father's obsequies, as is the duty of sons, according to the custom of our caste, we dug down into the earth under the four legs of the bed, and looking eagerly beheld four copper vessels. And in one of these clay was placed; another was filled with straw; in another were worthless coals; and in the last, bones. Seeing these four vessels filled with worthless stuff, we reflected: 'Now what is it that our wise father has done here?' And finding it grievous to dispute with one another, to discover what this means we have come to your majesty; for kings are the refuge of mortals." [52]

Hearing their words the king straightway sent for his ministers and told them to consider the matter. But they, after consideration, said to the vāiçyas [members of the third or merchant caste]: "Since your father was an intelligent man, it was certainly not without a purpose that he deposited these coals, straw, and the rest. Let it be decided by experts." Thus addrest the vāiçyas departed; but going from one village and town to another, they met only with ridicule, until they came to Pratiṣṭhāna and saw Çālivāhana. Then the vāiçya's sons told him the story. And having heard the ground of the dispute, the son of Çeṣa said: "Hear my words, O vāiçyas, and give up now your dispute. You have received allotments from your father, making specific mention of his (various sorts of) property. In giving you straw, clay, coals, and bones

respectively, he gave to each of you the sort of property denoted thereby. All grain is be understood by straw; earth is indicated by clay; all metals by coals; and property consisting of cattle, goats, and sheep by bones. In property live-stock is one quarter, gold and other metals are thought to make a half, land is assumed to make three-quarters, and grain makes property complete. Thus token-wise your father the merchant disposed of his wealth among you, in order of age; even thus do you take it." "So be it," said the merchants, and returned to their home, and made their families prosperous with the fortunes given by their father. [73]

When King Vikramāditya heard of this circumstance, he sent men to bring Çālivāhana to him. But when the youth heard the command, even tho it was from the king of the whole earth, he made a discourteous answer, offensive to the ear. And the messengers returned again and told the lord of Ujjayinī: "O king, there is a very strange condition of things at Pratiṣṭhāna; the people there all look upon this boy as king, and, tho we bore your orders, he attackt us and cast us forth." Hearing these words the king's eyes were straightway inflamed with anger, and he went forth with his army to destroy Çālivāhana. Arriving at Pratiṣṭhāna, while King Vikramāditya halted still for a moment, the rings of gates were broken down by his army. Then the youth, surrounded by the citizens who quickly collected, prayed to his father Çeṣa, having no other refuge. And a toy army of elephants, horses, and infantry, which the boy had made in play, was all (animated and) armed with all the terrors of the great World-destruction; and all the mighty buildings which were in the city of Pratiṣṭhāna were animated by the power of Çeṣa, and moved forward to battle. And when the boy Çālivāhana mounted the wall which surrounded the city, it also received the power of motion, and he moved forward with it. Then there ensued a battle of the two hosts, and serpents sent by Çeṣa came against the army of Vikramārka; his human army was burnt up by the venomous fire of the serpents. What comparison is there between serpents, of divine nature, and short-lived men? [97]

When his army was thus destroyed, the majestic King Vikramārka was eager to revive his host, being bent on saving his followers. So he went to Mount Mandara, and, with his mind wholly bent on this one purpose, propitiated Vāsuki, the overlord of the eight tribes of serpents. Having obtained from him, his enemy, the gift of a jar of nectar, as he was on the way back, intending to bring the army to life, he saw two brahmans. They were like the Açvins for beauty, like the sun and moon for majesty, like two Maruts for courage, like two Pāulastya princes for grace. Raising their right hands, the two false brahmans conferred upon the king blessings auguring happiness, and then said to him: "You are kind to the wretched, O king; it is only in you that the prayers of suppliants find their fruition. You have made Dadhīci, Çibi, Jīmūtavāhana, Añgeçvara, and other (givers of old) to be forgotten, O king, by your gifts, surpassing the suitors' desires. Coming from the lower world after getting a potion and an elixir from Bali, you gave them to two brahmans [see Story 19]; there is nothing that is grudged by a noble man (like you). Having gained from Trikālanātha [see Story 20, where MR calls the ascetic Trikālajāta; but the other recensions have Trikālanātha!] upon the Himālaya a cloth, magic wand, and chalk, you gave them to a king exiled from his kingdom. Even the Thousand-mouthed [Viṣṇu] is unable to tell your far-famed, marvelous, superhuman deeds; how then could anyone else tell them?" [117]

By these pleasing words his heart was gladdened, and he said: "Choose whatever you wish, good sirs." Thus addrest the two brahmans further said to the king: "Your

majesty ever strives only to benefit others; give us, O king, this jar-full of nectar. What you have once promist must be kept; do not take back your words." Reflecting on these words of the brahmans, who spoke with the insistence of pent-up excitement, he askt: "Who are you?" "Know that we are servants of the Couch of Viṣṇu [the world-serpent Çeṣa, upon whom Viṣṇu rests], on whose single head the world-egg rests as a grain of mustardseed; and we are coming to you, O king, who are bent on slaying his own son, and who are coming (even now for that purpose) after having obtained nectar from the propitiated Vāsuki. 'My friends, ask King Vikramārka for the nectar; he is kind to brahmans and cannot refuse a request;' thus knowing your abundance of virtue and incomparable heart, Çeṣa sent us forth. Consider now and do what is right." When he heard these two serpent-youths, wearing brahman-forms, telling him the truth frankly, he reflected for a moment: "If it should be said that Vikramāditya ingloriously refused a gift askt for by two brahmans, the disgrace thereof could not be wiped out. I will give them this nectar, tho I obtained it by ascetic toil; so let righteousness prosper, even tho the desires of my enemies prosper with it." So the king gave the nectar to the two deceptive brahmans, retaining his self-composure, and remembering the matter of the boon he had obtained from the Great Lord [see Section IV, page 23]. "Even the immortals cannot escape destiny; how then can others?" Thus making up his mind, he went to fight against Çālivāhana. [143]

O king, if there is anyone upon earth who is able to do thus, he alone were worthy to mount upon this king's throne.

And King Bhoja, hearing this story as told by the statue, went into his house reflecting on the glorious Vikramāditya.

Here ends the twenty-fourth story

Brief Recension of 24

Again a statue said: O king, listen.

In a certain city there was a merchant, who was endowed with great wealth and high in the favor of the king. His time of death approacht (?), and he reflected: "There will be a quarrel among my sons on account of this; so I must make an assignment of the property." So he made four vessels of copper, and in the first he put straw, in the second bones, in the third earth, in the fourth dead coals. Thus he deposited things in each of the four vessels, and sealed them. And to his sons he said: "My love to you is not uniform; take what I have divided and given to you." And he showed them the four vessels. Then they lookt and saw how it had been deposited, and showed it to everyone, but no one could solve it. After this they came into Vikrama's presence, but even the king did not understand it. So wandering about from place to place they came to Pīṭhasthāna. There Çālivāhana said: "He who has bones shall take the livestock; he who has clay, the land; he who has coals, the gold; he who has straw, the grain." Vikrama heard of this matter, and summoned Çālivāhana, but he did not come. After this the king marcht against Pīṭhasthāna, and a battle took place. Çālivāhana called upon Çeṣa, and the army of the king was stung by many serpents. Thereupon the king was very eager to bring his army to life, and worshipt Vāsuki; and he being propitiated gave him a jar of nectar. Then, as the king was going along the road, a certain brahman blest him, and the king said: "Ask for what you wish." Said he: "Give me the jar of nectar." The king said: "Who are you?" Said he: "I am

sent by Çālivāhana." The king reflected: "This man is sent by my enemy, but since I have promist to give it, I must not break my word. And it is said:

1. In this wholly unprofitable round of existence (a plighted) word is the only thing of importance. Whosoever breaks his word loses his acquired merit."

Thus speaking he gave the brahman the jar of nectar.

The statue said: O king, let him ascend this throne who has such magnanimity.

Here ends the twenty-fourth story

JAINISTIC RECENSION OF 24

When King Bhoja once again on another occasion had made complete preparations for the coronation-rite and was ascending the throne, the twenty-fourth statue said: "O king, he who has magnanimity like Vikramāditya's mounts upon this throne." And when the king askt "Of what sort was that magnanimity?" the statue said: "O king,

In the city of Purandarapura there was a merchant Dhanapati, who was enormously rich and had four sons. Once, as it came time for him to die, he said to his sons: "My boys, you should stand together; but if you cannot, then by my bed there are four vessels inscribed with your names. Take them, one each." So saying he died. Now one time, when the sons had quarreled with one another, they took these vessels, and when they lookt, behold, in one there was earth, in the second coals, in the third bones, in the fourth straw. Not understanding the meaning of this, they askt many people, but no one understood it. One time they askt in the council of Vikrama, but even there the solution was not found. Then they went to the city of Pratiṣṭhāna, but there also the solution was not found by anyone. [13]

At this time there were a couple of brahmans in Pratiṣṭhāna city, whose sister, a beautiful widow, was enjoyed by a certain serpent-prince, and became pregnant. Seeing her in this condition, they both became suspicious of each other, and both left the country. But she remained, to be near the serpent-prince. And she brought forth, and a son was born, who was named Çālivāhana. And he lived with his mother in the house of a potter. Now when he heard the matter of the dispute, he went into the assembly and said: "Councillors, I will solve this discussion." And all lookt at him in amazement. But he said: "All the land goes to him who was given earth by his father; all the grain to him who was given straw; all the livestock and servants to him who was given bones; all the seven metals including gold to him who was given coals." Hearing this all were delighted, and the discussion was ended, and all those four went to their own home. [22]

Hearing of this solution, the noble Vikrama sent to the city of Pratiṣṭhāna a summons for that boy. But he would not come, and said: "Why should I go to him? If he has any business with me, then he can come here himself." Hearing this King Vikrama with his army marcht against Pratiṣṭhāna. And even then he would not come to him, tho urged to by the people. Thereupon the city was beleaguered by Vikrama. And certain clay figures of elephants, horses, and foot-soldiers, which the boy had made in play, were animated by the power of the serpent-prince, and marcht forth to battle. But even they could not conquer Vikrama. After this the serpent-prince, taking sides with his son, stung the army of Vikrama in the night, and they fell to the ground paralyzed. Seeing this Vikrama performed a charm to King Vāsuki, who was pro-

pitiated, and gave the king nectar. When Vikrama had received this and was returning to his army, two men came up to him and begged of him. He askt them: "What shall I give?" And they said: "Give us nectar." Thereupon the king askt: "Who are you two?" They said: "We are sent by Çālivāhana." Then the king reflected: "Even tho these two are sent forth by my enemy, nevertheless, since I consented, I must give it." So he gave them the nectar; whereupon the nāga [serpent-prince] Vāsuki, pleased with his nobility, raised his army up again instantly, and praised the noble King Vikrama. In the words of the verse:

1. Surely the noble Vikrama is the first of all generous men. For the sake [at the request] of two men, he gave to his enemy the nectar given him by the propitiated Prince of the Serpents, and neglected his own serpent-stung army.

Therefore, O king, if such magnanimity is found in you, then mount upon this throne.

Here ends the twenty-fourth story in the Thirty-two Tales of the Throne

25. Story of the Twenty-fifth Statuette

Vikrama averts an astrological evil omen

SOUTHERN RECENSION OF 25

When the king was again ascending the throne, another statue said: "O king, he is worthy to ascend this throne who has the magnanimity and other virtues of Vikrama." The king said: "O statue, tell me a tale of his magnanimity and other virtues." And she said: "Hear, O king.

While Vikramāditya was reigning, one time a certain astrologer came to him, and recited a blessing:

1. "May the sun grant you heroism; may the moon also grant you the station of Indra; may Mars grant you fortune; may Mercury grant you wisdom; may Jupiter grant you dignity; may Venus grant you happiness; may Saturn grant you peace; may Rāhu [the dragon's head, the demon of eclipse, regarded as a planet] grant you always strength of arm; may Ketu ['the dragon's tail,' the ninth planet] grant you increase of family; may all the planets be kind and favorable to you forever." [All the boons mentioned contain puns on the names of the planets.]

Then he expounded the almanac. And having heard the almanac, the king askt the astrologer: "O soothsayer, what fruitage will there be in this year?" The soothsayer said: "In this year the sun is king, Mars is minister, Saturn is ruler of the harvest, and Mars is ruler of the clouds. Moreover, Saturn, Mars, and Venus will pass thru (the constellation of) Rohiṇī's car, cutting it. Therefore there will certainly

be a drought. And it is said by Varāhamihira [author of a famous book on astrology]:

2. When Saturn, Mars, and Venus pass thru the car of Rohiṇī cutting it, then for twelve years the rain-cloud inevitably sends no rain.

And so:

3. If Saturn cuts the car of Rohiṇī, the earth receives fiery-red floods (of sun's rays, instead of water); need I say what happens? For it is not in a sea of *water* (but of fire) that the whole world goes to destruction.

And in another saying:

4. When this Saturn cuts the car of Rohiṇī, then for twelve years the rain-cloud sends no rain upon earth."

Hearing these words of the soothsayer the king said: "O soothsayer, is there no means of averting this drought?" The soothsayer said: "There is no other than this; if a performance of offerings and the like to the planets is made, there will be rain." So the king summoned the brahmans learned in scripture and told them the whole story, and caused them to commence a sacrifice. All the preparations for the sacrifice were brought together, and the brahmans performed the sacrifices to the nine planets in the manner prescribed in the ritual books, and a full-offering was made for the purpose of perfecting the virtue of the sacrifice. The king gratified the brahmans with money, food, garments, and the like, and gave the ten regular gifts, and then gave contentment with a great largess to the poor, the blind, the deaf, the deformed, and so on. But still it did not rain.

Because of the lack of rain the whole people were famine-stricken and in great distress. And the king himself was distrest because of their sorrow. One time when he had entered into the sacrificial house and was deep in meditation, an immaterial voice was heard: "O king, if a man bearing the thirty-two superior marks is offered before the wish-granting goddess who dwells in the temple before you, rain will certainly come." Hearing this the king went into the temple and made obeisance to the goddess, and when he put his sword to his throat, the goddess checkt him and said: "O king, I am propitiated by your heroism; choose a wish." The king said: "O goddess, if you are propitiated, then ward off the drought." The goddess said: "I will do so." Thereupon the king went to his own house.

Having told this story the statue said to the king: "O king, if such magnanimity is found in you, then mount upon this throne. And hearing this the king was silent.

Here ends the twenty-fifth story

METRICAL RECENSION OF 25

When the king once more advanst to ascend the throne, a statue spoke to stop him, with seemly words: "Hear, King Bhoja, the story I will tell you today, and then decide and do what is proper for you in this case." When she said this, he again askt in return: "What, pray, is it?" And to the Prince of Bhojas she again spoke in clear language. [6]

There was in olden time a King Vikramāditya, an ornament to the earth-circle, who offered up (like a sacrifice) in the fire of his majesty all the circle of his enemies. Once when he had taken his place upon his judgment seat, attended by his ministers, he was visited by a brahman skilled in the science of astrology, who first gave him a blessing, and then expounded the conjunctions of the lunar days and the asterisms and so on. And further he said: "What can I say to you who stand mounted upon the topmost eminence of blessings? Why should I say 'long life to you'? This would be superfluous, since long life is always assured to one who walks in righteousness." Hearing his words, the king askt the noble brahman: "Tell me the nature of righteousness, since your worship knows it well." Thus urged, the brahman said to the king, who was wholly devoted to his own morals: "Reverence for the gods and brahmans, generosity according to one's means, devotion to the service of others, and compassion for all creatures; steadfast meditation on the supreme Godhead, unswerving truthfulness in speech, giving food to the hungry and water to those who have it not, also giving security to living beings that are in danger; thinking of strange women as one's mother [without lust], of one's guru as the god Çiva, of other men's property as poison, of great men [or, saints] as gurus; boundless magnanimity, unfearing readiness to give aid, manliness without offensive actions, ascetic practice undisturbed by lust; dread of doing wrong, a heart bent upon charity, hospitality to guests, constant attachment to righteous men; permanent devotion to acquiring knowledge, eagerness in righteous actions, friendship without guile, avoidance of offense on all occasions; these numerous virtues are the members ['limbs'] of righteousness, O king. They abide permanently in you, and never depart elsewhere. Your majesty's conduct alone, O king, is a lesson for men. Therefore I have come to behold you, in order to satisfy myself." [34]

Hearing his words, which seemed to derive their fragrance from a shower of the moon's own nectar, and which were most pleasing to the ear, the king rejoist. And once more he askt the astrologer-brahman as to the fruitage of the year, knowing how to perform whatever acts should be suited thereunto. Thereupon he said to the king: "Under your watchful care the season brings only favorable fruit to you, with all good fortune. Nevertheless there is coming a condition hostile to prosperous years, a wretched condition of hostile planets and of calamities. There will be no water upon earth, because Saturn, coming out of the house of Venus, will choose an extraordinary course, and pass into the house of Mars, cutting the car of Rohiṇī. Because of this planetary transgression, for twelve years the time shall pass upon earth unto the destruction of throngs of living beings. Let an offering to the planets be undertaken in regular form, to propitiate them. Plagues may generally be averted by paying honors to the gods and the brahmans." The king so resolved and called his house-priests and made them perform a great sacrifice, as urged by the soothsayer. And in the courtyard of [Çiva's?] Energy [Çakti], called Granter of Wishes, he had an offering made according to the prescriptions of the astrological books. But tho he did all this, Parjanya [the rain-god] did not rain anywhere at all. Then, dejected at heart, he was

at a loss to know what to do next: "I have paid honors to the Wish-granting Goddess and offered the various fire-offerings, and have propitiated the planets with complete ceremony, but for some reason the god does not rain upon earth." While the king was thus given over to sorrow, an immaterial voice was heard: "Put away your grief, O king, first among great men! Since the Wish-granting Goddess has really been propitiated by you, therefore she is graciously disposed and will give you her divine car, filled with divine weapons, which is able to go anywhere. Do you mount it quickly, O hero, and travel, with drawn bow, irresistible with divine weapons and flames of fire, to the car of Rohiṇī, and block the crooked course of Saturn." Thus urged by the voice, he thereupon blockt the course of Saturn by the power of the divine weapons, even as Daçaratha of old. And Saturn, pleased by the very great heroism of King Vikramāditya, gave him a boon: "In your land there shall be no drought." Having obtained this boon from Saturn, he descended and returned to his city.

If you are able to act thus, then adorn this fair throne.

His desire being diverted by these words of the wooden statue, the king returned again, disappointed, into his inner palace.

Here ends the twenty-fifth story

Brief Recension of 25

Once more a statue said: O king, listen.

While this Vikramārka was ruling his kingdom, a certain astronomer came in and gave the king a blessing. The king askt: "How are the planets now?" Said he: "Sire, rain will be slack. And it is said:

> 1. If Saturn cuts the car of Rohiṇī, then on this earth also for twelve years Mādhava [Indra] will not rain upon the land."

The king said: "Is there any way to prevent this?" Said he: "You may perform a ritual-ceremony to propitiate Varuṇa, and largesses, and meritorious deeds such as feeding of brahmans, to propitiate Indra." So the king offered homage and satisfaction (by gifts) in the shrine of Caṇḍikā to worthy persons, to brahmans, and to all the crowd of spirits [bhūta], but in spite of this the rain did not come. As the king was filled with grief, a voice in heaven said: "When the sixty-four witches have been given satisfaction with the flesh of a man, then the god will send rain." The king reflected: "If all the world, which without water is in distress, can be made happy by a single life, what more could be desired?" So saying he started to cut off his head before the goddess. Then the goddess appeared and checkt him by the hand (saying): "Choose a wish." The king said: "Let the rain fall, and let the people be made happy (thereby)." The goddess agreed, and the rain came, and boundless crops of grain resulted. The king went to his city.

The statue said: O king, let him ascend this throne who has such magnanimity.

Here ends the twenty-fifth story

Jainistic Recension of 25

When King Bhoja again on another occasion had made complete preparations for the coronation-rite and was ascending the throne, the twenty-fifth statue said: "O king, he who has magnanimity like Vikramāditya's mounts upon this throne." And when the king askt "Of what sort was that magnanimity?" the statue said: "O king,

In Avantī-city the noble King Vikrama enjoyed the luxurious and sumptuous pleasures of empire, surrounded by thirty-six royal entertainers, while his glorious feet were worshipt by thirty-six princes. One time a certain astronomer, who knew all the four hundred thousand luminaries, came into the assembly announst by the usher, and having blest the king was given a suitable seat. And when the king askt him what various arts he knew, he said: "O king, I know all about the past, present, and future, by means of the course, rising, setting, crooked wandering, accelerated motion, fixation, condition, appearance, friendly or unfriendly nature, strength, and weakness of the moon, sun, planets, constellations, and stars; also by means of auguries [divya], portents in the air, earthly bodies [?], sounds, signs, prodigies, and the other forms of divination in its eight branches." Then the king, desiring to know what the future would bring forth, askt him, and he replied: "O king, there will be a famine for twelve years." Hearing this the king said: "Sir, in my kingdom there is no transgression of sound royal policy, no teaching of unrighteousness, no oppression of the subjects, no disturbing of pious undertakings, no hatred of religion [or, of brahmans], no quarreling with the defenseless, no persecution of those who have no support, no revealing of other men's secrets, no teaching of wickedness, no inclination to sin, no taxing of the untaxable, no destruction of divine images, no affliction of great seers, no transgression of the ordinances of caste. How then can there be a famine?" Thereupon the astrologer said: "O king, if Saturn cuts the car of Rohiṇī and goes into the mansion of Venus or of Mars, then there comes a twelve years' famine. Since:

1. If Saturn cuts the car of Rohiṇī, then on this earth also for twelve years Mādhava [Indra] will surely not rain upon the land.

This conjunction takes place this year." Hearing this the king, for the sake of his subjects, undertook prayers and religious works, with gifts, pious practices, sacrifices, and propitiatory and auspicious rites and the like. But Parjanya [the rain-god] did not rain. And seeing the suffering of his own subjects, the king was very sad, and reflected: "If a family is afflicted before the eyes of its head, and he does not have a care for it according to his ability, that is sinful of him. And if a village-chief does not care for his village in affliction, that is sinful of him. And if the lord of a country accepts the country's taxes, but does not protect it in affliction, then that is sinful of him." Thus the king was at a loss to know what to do. Then a divine voice in the air was heard, saying: "O king, if any man bearing the thirty-two superior marks shall sacrifice his own body as a gift of honor to Parjanya, there shall be no famine in that man's land." Hearing this, the noble king, devoted to the service of others, started to sacrifice himself for his subjects. As he put his sword to his neck and was about to cut off his head, the youthful Cloud-god stayed him by the hand and said: "O king, I am satisfied, choose a wish." Then the king said: "If you are satisfied, then from now on let there be no more famine in my land." And the god agreed to this. And for this reason even today there is, generally speaking, no famine in the land of Mālava, and so no one finds it necessary to give gifts of food. In the words of the verse:

2. Hearing it said by an astrologer that there was to be a very serious famine lasting for twelve years, the noble Vikrama then made an offering of his own body to the Rain-god, for the sake of his subjects.

Therefore, O king, if such magnanimity is found in you, then mount upon this throne.

Here ends the twenty-fifth story in the Thirty-two Tales of the Throne

26. Story of the Twenty-sixth Statuette

Vikrama and the cow that grants every wish ("Wish-cow")

Southern Recension of 26

When the king once more was ascending the throne, another statue said: "O king, only he is worthy to ascend this throne who has the magnanimity and other virtues of Vikrama." The king said: "O statue, tell me a tale of his magnanimity." She said: "O king, listen.

There is no king like Vikramāditya in the virtues of courage, magnanimity, compassion, discrimination, firmness, and the like. Moreover, his words never proved false; what was in his heart, just that he said, and whatever followed from his words, even that he did. Therefore he was a righteous man. And it is said:

> 1. In righteous men there is uniformity of thought, word, and deed. As their thought is, so is their word, and as their word is, so is their deed.
>
> 2. This is the inborn nature of righteous men, to be kind, to speak pleasantly, and to show boundless affection; did anyone *make* the moon cool?

Once Indra sat upon his throne in the city of the gods. In his assembly there were seated the crowd of the eighty-eight thousand seers, and the thirty-three crores of deities were seated there; also the eight World-protectors [leading gods], and the throngs of the forty-nine Maruts, and the twelve Ādityas, and the moon, and Nārada [compare page 19, line 9] and Tumburu; also the apsarases and divine nymphs were seated there, Urvaçī and Rambhā and Menakā and Tilottamā and Miçrakeçī and Ghṛtācī and Mañjughoṣā and Priyadarçanā and the rest. And all the band of the gandharvas were seated there. At this time Nārada said: "In the whole world there is no king so glorious, benevolent, and heroic as Vikrama." Hearing his words all the assembly of the gods were much amazed. But the Cow of Wishes said: "What reason for doubt is there here? This is no cause for amazement. And it is said:

> 3. No one need be astonisht at generosity, asceticism, heroism, learning, moral discipline, and prudent behavior; the earth is full of gems.
>
> And so:
>
> 4. There are great differences to be found in different horses, elephants, and metals, woods, stones, and garments, men, women, and waters."

Thereupon Indra said to the Cow of Wishes: "Do you go to the world of men and examine the compassion, benevolence, and other virtues of Vikrama, and report to me." Thereupon the Cow of Wishes took the form of a very feeble cow, and went to the world of men. And when Vikramārka came along the road, she was sunk into an impassable swamp there; and seeing the king she cried out piteously. But the king went up to her and lookt, and saw that she was sunk in a very difficult and impassable swamp; and a tiger had come up near to her. The king strove to pull the cow out, but she did not come forth. And the sun set; and at night a rain fell. He however remained on the spot, guarding the helpless cow. Finally the sun arose, and the cow, having made proof of the king's compassion, firmness, and other virtues, came forth (from the swamp) of her own accord, and said to the king: "O king, I am the Cow of Wishes, come from heaven to make trial of your compassion and other virtues. Now I have seen the proof of them; there is no king on earth so full of compassion as you. I am propitiated; choose a wish." The king said: "By your grace I am in need of nothing; what is there for me to ask?" She said: "It is impossible that my words should bear no fruit. So I will remain in your very presence." So she went along with the king. Now when the king came to the highway with her, a certain brahman came up, and first recited a blessing:

> 5. "Frightened by the war-god's peacock, who was summoned by the sounds of the tambourine joyously struck by Nandi at the dance of the Club-bearer [Çiva], the serpent-king [Vāsuki] contracted his coils and crept into the nostril of Gaṇeça; whereat the latter, with cries of alarm, shook his head so that the regions of the air were made resonant by the swarms of bees that flew up from his [elephantine] temples. May those head-shakings of his long protect you!" [This is the first verse of Bhavabhūti's play, Mālatīmādhava.]

And then he said: "O king, by reason of my poverty I am become a magician; since tho I can see all people, no one can see me. And it is said:

> 6. Hail to you, Poverty! By your grace I am become a magician.
> For tho I can see everybody, no man can see me at all.

Now if one is sealed with the seal of poverty, there is always in his house the (ceremonial) uncleanness of childbirth.

> 7. 'Give me, a wayfarer, a bite to eat, fair lady.' 'Alas, your words are fruitless.' 'Tell me why.' 'My friend, there is the

uncleanness of child-birth here.' 'Is there no time-limit to it?' 'For life this lasts, and there can be no further birth; this is because of the power of my son. (You ask) who was born to me in this dearth of all property? A son named Poverty!'"

The king said: "O brahman, what do you ask for?" The brahman said: "O king, your majesty is a tree of wishes for your suppliants. Bring it about that my poverty shall be destroyed for the rest of my life." The king said: "This Cow of Wishes here will give you what you wish; take her." So he gave him the Cow of Wishes. And the brahman, feeling as if he had gained the bliss of paradise, took the Cow of Wishes and went to his own place. And the king returned to his city.

Having told this story the statue said to King Bhoja: "O king, if such magnanimity is found in you, then mount upon this throne." And hearing this the king was silent.

Here ends the twenty-sixth story

Metrical Recension of 26

When King Bhoja once more came forward to ascend the throne, the well-formed words of a statue were heard: "If such courage, magnanimity, and firmness bloom forth in you, O king, then seat yourself upon this his throne." And when he, being anxious to hear, askt her to tell a tale, she related a story belonging to the Adventures of Vikramāditya. [6]

There was in olden time a king of the whole earth, Vikramārka, in the abundance of whose glory the fame of the kings of former time was lost. While he was ruling the earth and protecting it from any shock of violence, and was delighting the gods with the numerous sacrificial festivals which he constantly engaged in, the King of the Immortals [Indra] once entered into the divine assembly-hall with the immortals. He was attended by many princes and lordly seers, along with the countless throngs of gods and Candra [the moon] his minister, and with the overlords of the gandharvas headed by Viçvāvasu; also (the heavenly nymphs) Ghṛtācī and Menakā and Rambhā and Sahajanyā and Tilottamā and Urvaçī and Sukeçī along with Priyadarçanā were at hand, and the eight Magic Powers, and the eight supreme deities of the Directions; all these came together and attended the glorious feet of Great Indra. And (the seer) Nārada and others who stood in this so great assembly, being given leave, engaged in the praise of virtuous men. Then Nārada said to Indra: "All the virtuous kings together cannot surpass King Vikramāditya. Abounding in nobility and courage, endowed with manliness and magnanimity, he alone protects the people of the world, with unimpaired valor." Indra was amazed at the words of Nārada, and looking at the Cow of Wishes who stood by his side, he said: "Do you go and examine his virtues." [26]

Receiving the command of Great Indra, the Cow of Wishes went to the earth, and fell into a difficult pit, and floundered there, like an ordinary cow. Now the king,

after wandering about the regions in disguise, was returning again to his city, when he heard the distrest cries of the cow. "Whence comes this cry as of a cow, in this forest full of flesh-eating beasts? I must look into this." So thinking, he went to the place where she was. And when he saw the wretched cow, fallen into the pit, with streaming eyes, and feebly striving to get out of her difficulty, then he reflected compassionately: "If a man capable (of helping) passes by without aiding a distinguisht man who has been robbed of his property by others, or a friend who has got into trouble, or a guest coming to his house, or a lord in desperate straits, or a brahman who has been enslaved by violence, or such a cow as this; such a man even Yama [god of death] does not respect." So deciding the mighty king took her by the tail, but could not pull her out, for she was very heavy. And the sun, thinking "Let not Great Indra suspect that I am helping the king," concealed himself in the water of the western ocean. And as if grieved because their lord [the sun] had sunk and past away to regions unknown, the quarters of the sky [harit, also used of the steeds of the sun] no longer shone, but put on dark garments. Thinking "The sun left all the rest of the sky and came unto me, and now he has gone into the other world," the west (like a widow) entered the evening fire as if wishing to die (as a satī). Then darkness overspread the sky, like a herd of bears, black as a tamāla-tree, coming out of a mountain thicket. And the loud cries of owls sounded like the drums of the vanguard of the brigand Darkness, coming forth in a world [or, among the people] left kingless [without protection; also, punningly, 'without light'] by the overthrow and destruction of the sun [also, punningly, of its (the world's) friend]. Stirred up by sudden fierce winds, storm-clouds lighted up the heaven round about (with lightning), sending forth a sound of a thundering roar. And the flashes of lightning shone against the huge dark clouds, like rows of forest fires on the peaks of Mount Añjana. And rain-clouds came out on all sides, and filled to the brim the earth's hollows with streams of rain as large as pillars. Thruout the night the king stood quite alone and unafraid, shielding with his own person the cow, which shivered in the cold and windy rain. Thinking "It is impossible for me, deprived of allies [punningly, 'of the sun'], to hinder the course of majestic men," the night slowly slunk away as if in fear. And the birds cried out loudly in applause: "Marvelous! Yon king has easily withstood the strategem of Indra." The mountains became like the Golden Mountain, and the birds became like the (gleaming) garuḍa-bird, as the world became pervaded by the gold-ruddy rays of the dawn; the darkness disappeared, dispelled by the yellow sun. Whose sorrow would not be brought to an end by him [the sun] who puts a check on all things? [66]

Now at daybreak the king once more made a great effort to pull her out; but she did not stir in the slightest degree. At this moment a great tiger burst into view, with crashing limbs, roaring loudly, and lifting his great tail like a staff high in air. When the king saw this ferocious beast approaching, he fearlessly put himself between him and the cow, whose eyes rolled in terror. But the mighty beast, with empty belly and yawning jaws, straightway lifted up his feet and sprang at the cow, falling like Mount Meru. And the tiger, roaring fearfully, struck the king a mighty blow with his claw-nailed paw. Withstanding his fierce attack, hard tho it was to withstand, the king smote the attacker of the cow with his sword, like a thunderbolt. But the tiger kept on making strenuous efforts, striking ferociously at the king, in his desire to get the cow; but his fierce attacks were repelled by the king's knife. [80]

Such was the course of the event. And after this a plentiful rain of flowers, thrown down by the hands of the gods, fell upon the king. And satisfied by his behavior, the cow, shining in divine radiance, said to the king, as he stood with head respectfully lowered: "My son, I am the Cow of Wishes, sent to investigate your conduct by the Lord of the Gods. I am satisfied; choose a wish." Hearing these words of the Cow of Wishes, urging him to choose, he prostrated himself and spoke thus: "O mother, hear my words. I have no desire for glorious possessions, for my heart is completely satisfied by obtaining the bliss of looking upon you." Hearing the king's uncovetous words, and perceiving his steadfastness, the cow was amazed, and said to him: "I am yours!" Then the king, going along to his own city with the cow, gave her to a poor brahman who begged of him. And the cow fulfilled all the desires of the brahman, and returned to heaven. [95]

If there is anyone superior in virtue to this Vikramāditya, whose conduct was so marvelously noble, name him, King Bhoja! For this throne of Indra is unworthy of anyone else than such a one. So give up your desire for it, and live in peace, King Bhoja.

Having told this tale she ceast from her words, and the noble king ceast likewise from his desire for the throne.

Here ends the twenty-sixth story

Brief Recension of 26

Once more a statue said: O king, listen.

One time the king [!] went to the assembly-hall of Indra in heaven. The gods, gandharvas, and so on came together to pay their respects. At this time a question was raised there: "In the world of men there is no one more courageous and magnanimous than Vikrama." Then Indra lookt at the Cow of Wishes; and she said: "What is there strange in this?" Indra said: "Go to earth and make trial of his courage." So she went to the earthly world. And the king was returning to his city after wandering about the country, when he beheld in the middle of a wood an old and infirm cow, stuck in the mud. He tried to draw her out, but she could not be extracted. Then the sun set; and the masses of clouds darkened, and it rained. At this point a tiger came thither. The king wrapt the cow in his own clothing, and himself stood there stark naked. Then the sun arose; and having perceived his resolution, the cow spoke to him: "O king, I am pleased, choose a wish." The king said: "I have no wish." The cow said: "If you have no need, then I will remain in your presence as in the presence of a god." So the king departed on the road with her. On the way a certain brahman gave the king a blessing (and said): "O king, give me food." The king gave him the Cow of Wishes.

The statue said: O king, let him ascend this throne who has such magnanimity.

Here ends the twenty-sixth story

Jainistic Recension of 26

Once more on another occasion when King Bhoja had made complete preparations for the coronation-rite and was ascending the throne, the twenty-sixth statue said: "O king, he who has magnanimity like Vikramāditya's mounts upon this throne."

And when the king askt "Of what sort was that magnanimity?" the statue said: "O king,

In Avantī-city the noble King Vikrama held complete sway. One time the noble Purandara [Indra], whose glorious feet are worshipt by the thirty-two lacs [a lac is 100,000] of gods and divine nymphs, said in the heavenly assembly: "Hear, ye gods! At present in the world of men there is no other blessed man, eminent in devotion to saving the lives of others, than Vikrama." Hearing these words of the king of the gods, all the gods and divine nymphs reflected in their hearts, their eyes smiling in astonishment: "Ah, blessed indeed is this King Vikrama, since the king of the gods himself praises him thus." At this time a certain god said to his friend, not believing the words of the king of the gods:

> 1. "Rumor and argument should in every case be accepted only subject to a review of the real facts, even as life is declared to be first in importance, rather than the fortunes of kingship."

Hearing this the second god, his friend, said: "Then let us two go down there ourselves and investigate." Thus determining, both the gods came to the earth to make trial of Vikrama. At this time Vikrama was wandering alone in the forest, carried astray by his horse. Then one of them took the form of a cow, lean of body, and went and stood in a swamp, sunk in the mud, and at the sight of the king began to bellow. Hearing this sound the king went thither, and dismounting from his horse compassionately tried to pull the cow out of the mud. Thereupon the second god took the form of a lion, making the earth-circle tremble with the strokes of his tail, and hurting the ears of all animals with his lion's roar. And seeing this seeming lion the king reflected:

> 2. "There are thousands of beasts of prey in the forest, pufft up with arrogance and prowess; but this lion alone do we praise for his majesty, that is superior to all. At his haughty roar the crowds of boars quit their play, the passionate elephants their intoxication (of lust), wild men [? nāhala] their chatter, and buffaloes their jealous rivalry.

Therefore if I abandon this feeble bellowing cow and go away, this lion will kill her in a minute. So this night I shall stay right here and guard her. For if a man has the power, and does not perform his duty to his lord, or prevent a misfortune to a friend, or save the helpless, or keep his own word, or grant a favor askt, or help others, no one is so foolish as he." So the king, sword in hand, guarded the cow thru the night. And in the morning the two gods appeared before him, and told him of Indra's eulogy and the reason for their own coming, and being gratified gave him a boon. The king said: "By your grace I have everything; there is nothing that I need." Then they two said: "The sight of a deity is never in vain; so take this Cow of Wishes [!] here." So the two gods gave her to him, and departed. But the king took the Cow of Wishes, and as he was returning to his own city he was askt for alms by a certain beggar. And fearing to refuse a request he gave him the Cow of Wishes. In the words of the verse:

> 3. Ah, this Vikrama is the (only) generous man upon earth; upon request he gave away the Cow of Wishes, given him by gods who had heard him praised by the king of the gods, and had tested him.

Therefore, O king, if such magnanimity is found in you, then mount upon this throne.

Here ends the twenty-sixth story in the Thirty-two Tales of the Throne

27. Story of the Twenty-seventh Statuette

Vikrama reforms a gambler

Southern Recension of 27

When the king once more attempted to mount the throne, another statue said: "O king, he who has the magnanimity and other virtues of Vikrama may mount upon this throne." Bhoja said: "O statue, tell me a tale of his magnanimity and other virtues." And she said: "Hear, O king.

King Vikramārka went forth from his city to travel about the earth, and came to a certain city. The princes of this place were very righteous, and devoted to performing the prescriptions of the sacred word and learned tradition; and they gave complete protection to the brahmans and the others, the four castes of the place. And all the people were righteous in conduct, hospitable, and full of compassion. King Vikrama thought: "I will stay here five days." And he went into a certain very beautiful temple, where he paid his respects to the god and sat in the assembly pavilion. At that time a certain man came in there, in appearance as handsome as a king's son, clad in garments of dukūla [a very fine cloth], adorned with many ornaments, his body anointed with sandalwood mixt with various perfumes such as camphor, saffron, aloe, musk, and the like, and attended by harlots. And after amusing himself in company with them with various love-tales, eulogistic odes, and such pastimes, he went out again in their company. And the king, when he had seen him, sat wondering who he might be. Then on the next day the same man came in alone, with dejected countenance, stript of his garments and so forth and clad only in a loin-cloth, and threw himself upon the ground of the assembly-pavilion of the temple. And seeing him the king said: "Sir, whoever you are ['Devadatta'; cf. page 156, line 17], yesterday you came in here with your body adorned with garments and ornaments and so on, like a king's son, and attended by harlots; how is it that today you have come into such a wretched plight?" He replied: "My lord, why do you speak thus? Yesterday I was even as you say, and now by the power of fate I am become as I am. For thus it is said:

> 1. Bees which were nourisht by the rutting-fluid upon the cheeks of elephants, and whose bodies were made fragrant by the pollen of full-blown lotuses, now pass their time every day upon (bitter) nimba and arka flowers, by the power of fate.

2. The bee that was once given to sporting in the fragrance of juicy mango and tālī flowers, now on the other hand, by the power of fate, wanders in an arka-grove filled with grasshoppers.
3. The royal swans which were nourisht in the midst of the dust from golden lotuses in the middle of the waves of the clear water of the Mandākinī, now every day sit in water that is choked by a net of çāivāla weed.

And again:

4. This poor luckless swan, which was once brilliant with the tawny cosmetic of pollen that fell from lotuses stirred by the wind, and which was rejoist with great joy at hearing the gentle murmur of the bees, and which was (so delicately nurtured that it was) not even able to seize a bit of grass-stalk hanging from the pocket of its beloved's beak, now begs for grass, alas, in the wilderness.

Moreover, if a man is opprest by (the result of his own previous) deeds, what misery does he not suffer ? And thus it is said:

5. Homage be to Deed [karma], which like a potter holds Brahmā fast in the pot of the universe; which has thrown Viṣṇu into a very strict confinement, from which he cannot escape because of his ten incarnations; which makes Çiva go a-begging with a skull in the hollow of his hand; and which causes the sun to wander eternally in the sky."

The king said: "Who are you, sir ?" He replied: "I am a gambler." The king said: "Do you understand the game of dice ?" He said: "In the matter of dice I am decidedly proficient, and I also know sārīkrīḍā [a game related to chess], but fate alone controls. And it is said:

6. When I see how elephants, serpents, and birds are caught, how the sun and the moon are subject to eclipse, and how wise men are paupers, my thought is: 'Ah, how powerful is fate!' And so:
7. Fair form has no effect, nor noble origin, nor good character, nor even knowledge, nor divine service paid with however great zeal. The merited good fortune which a man accumulates thru the penance he has performed, bears fruit for him in time, like trees."

The king said: "Sir, whoever you are, you are certainly a very intelligent man; how is it that you are so devoted to the serious vice of gambling ?" Said he: "Even an intelligent man will do anything when driven by (the fatal power of his own past) deeds. And it is said:

8. What can even an intelligent man do, when driven by the power

of his own deeds? For the minds of men are above all determined by their past deeds."

The king said: "Good sir, gambling is the source of great evils; all the vices rest upon devotion to gambling. And it is said:

9. This house (of gambling) is a disgrace, an abode of thieves and harlots and the like; it is the chief of all the vices, a treasure-house of great disasters, the seed of evil, the first among the rough roads to hell; knowing this, what man of clear mind will engage in gambling?

And so:

10. (To a gambler) of what account are disgrace, poverty, misfortunes, anger, covetousness and so on, theft, and the other vices; yes, of what account are the tortures of dead men in hell? — since gambling is the whole soul of him who gets no rest from its terrible infatuation. Thus the noble declare; for an intelligent man (who gambles) is mentioned everywhere upon earth among rogues and abandoned characters.

Therefore a wise man should shun the seven vices, as being very evil. And it is said:

11. Gaming, meat(-eating), strong drink, harlotry, hunting, theft, and adultery, even these are the seven very deadly sins; a wise man should avoid them.

Moreover, a man who is attacht to one of the vices is surely bound for perdition; how much more one who is subject to all seven? And it is said:

12. Since men are laid low even by one single vice, as Yudhiṣṭhira by gambling, the demon Baka by flesh-eating, the son of Yadu (Kṛṣṇa) by strong drink, Indra by lust after women, the king Brahmadatta by animal-slaying, Yayāti by theft, the great Rāvaṇa by adultery; who can escape destruction from (addiction to) all of them?

Therefore you also should shun these vices." The gambler said: "My lord, this is my only means of livelihood; how can I give it up? If you will have compassion on me and tell me some means of obtaining wealth, then I will give up gambling." At this moment two brahmans, dwellers in another country, drew near and sat down in a part of the temple, conversing with one another. And one of them said: "I have read all the books of the goblin-writings, and in them it is written: 'In the Lord's [Çiva's] part [the northeast] of this temple, which is five cubits in extent, there are three jars filled with dīnāras [coins]; and near by is an image of Bhāirava [Çiva]. By sprinkling

(the image of) Bhāirava with one's own blood a man may obtain them.'" Hearing his words the king went thither, and as he was about to sprinkle Bhāirava with blood from his own body, Bhāirava became propitiated and said: "O king, I am propitiated, choose a wish." The king said: "If you are propitiated by me, then give this gambler the three jars filled with dīnāras." So Bhāirava gave the treasure to the gambler, and the gambler went to his own place, praising the king. And King Vikrama returned to his own city.

Having told this tale the statue said to the king: "O king, if such magnanimity and other virtues are found in you, then mount upon this throne." And hearing this the king was silent.

Here ends the twenty-seventh story

Metrical Recension of 27

When the king once more approacht to ascend the throne, one of the statues standing on the throne said to him: "King Bhoja, if there is in you such benevolence on all occasions, then ascend this great throne of Indra." "What was this compassionate benevolence of his? Tell me, sweet-voist one, for I am eager to hear." Thus urged by him, she told for him to hear the twenty-seventh tale of Vikramārka and his benevolent disposition. [8]

Once King Vikramāditya, wandering alone incognito over the earth, came to a city named Candravatī. It was thronged with many people, formidable with its various defenses, and shone like the World-egg, gleaming in the path of the moon and sun. And here arriving at a restful wayside temple, pleasing to the eyes by its great art of construction, he rested there. At this time there came in a man, carrying a dagger and wearing ornaments of sounding gold, and gleaming like a sandalwood-tree, along with five or six loose characters, making loud noises with the clapping of hands, and laughing with one another; and he amused himself for a time with them, all chattering to their hearts' content. And having entertained himself as much as he pleased with these loose fellows, stupid in their vanity, and having past the time of the fiercest heat of the day, the man returned home. And on the next day the king saw the same man come in there again, with very wretched expression of countenance, with his two eyes overflowing, with colorless lower lip and dry throat and palate, wearing a girdle of rags, and with unclean body. And when he sat down, sighing, not far off, the king, in pure compassion, askt him, seeming to remove his sorrow: "Fair sir, you came here yesterday wearing very shining garments, and today you come fallen into such a plight; tell me the reason." Hearing his words he replied to the king: "What good will it do for this to be heard? But nevertheless I will tell you. Where the gamesters congregate, there I play at dice by day and night. I know (the game of) backward-and-forward, and am marvelously skilled at dice. And I know 'strength of wit' [a variety of chess] in the four-membered game (of chess), strong-armored with its array of elephants [bishops], horses [knights], ministers [queens], and chariots [rooks]. And I am skilled at (the game called) winning-of-wealth; even strong players have been worsted by me. But tho I continually possess such ability,

I am today cast down by divine will; and arriving at such a plight as you see, I am wandering, stricken by fate. Divine will is the supreme power in the world, and human endeavor is vain. If one lives neglecting this saying, his manly endeavor is of no avail." [39]

Hearing these words of the downhearted man, the king replied to him in turn, compassionately, as if giving him instruction: "My friend, do not destroy your pride, wealth, virtue, and position by playing any longer with the dice. It is thru them that this your condition has been brought about." Hearing this, the excellent gambler replied to the king: "Sir, you are mistaken in saying that this is an evil. For the triple musical arts [song, dancing, and instrumental music] and poetry and science and piety and contemplation and even knowledge of the Supreme Soul — all these do not compare at all with (the pleasure of) gaming. The life of those creatures of this round of existence who do not know gambling is lost in their folly, and worthless, even as the life of beasts. You do not know the joy that arises from gaming. Do not tell me not to play; if you are my friend, give me friendly help. Whether this playing at dice be a blessing or a curse, I am not minded to give it up; therefore do not forbid it to me. Since you call me 'friend,' I throw myself on your mercy; assume the role [literally, adopt the marks] of a friend and remove my distress. By instruction alone even a friend cannot give success; be my supporter by aiding me with a gift of money." Hearing these words of the chief of gamblers, and saying with a smile "I will do what is proper in this case," the king became silent. [59]

At this time two travelers came from a foreign country, and stood in the temple, and converst with one another. "There is a goddess Manaḥsiddhi ['Winning of Desires'] in a cave on Mount Indrakīla; and there, in a temple, are the eight Bhāiravas [forms of Çiva], set out towards the eight directions. If a man first pays honors to the eight Bhāiravas with blood from the eight parts of his body, and then makes an offering to the goddess with blood from his neck, the goddess will be satisfied with that man, and being propitiated will give him what he wishes. We are not able to behold this goddess." Aroused by their words the king went to Indra's mountain, and saw Manaḥsiddhi, who grants the 'winning of desires.' At the sight of her the darkness of his ignorance was dispelled, and the lotus of his heart blossomed forth, like the world at the sight of the sun. The king first performed with due ceremony all his daily duties, and then started to pay homage with his blood to her and the Bhāiravas. And as he was about to cut his own members with his sword, straightway she checkt him by the hand and said to the king who sought a boon: "Choose your boon." Then fixing his mind on the goddess he chose a boon: "Give the wealth I have wisht for to that man who previously made a request of me, (knowing me to be) a protector to a friend." Saying "So be it," and pleased at heart at the kindness of Vikramārka, the goddess Manaḥsiddhi straightway gave him a marvelous pellet, which yielded every day as much wealth as was desired; and then she disappeared. And King Vikramāditya, having performed his severe task, gave the pellet in compassion to the gambler, and went to his city.

Thus the statue told this famous story to King Bhoja, and he gave up his desire for the throne.

Here ends the twenty-seventh story

BRIEF RECENSION OF 27

Once more a statue said: O king, listen.

One time as the king wandered over the earth, he came to Yoginīpura. Here in a shrine of Great Kālikā was a penance-grove, charming with eight round windows (in its temple), and a fair lake. Viewing the arrangements here, the king sat down for a moment. At this time a certain glorious-looking man, adorned with fine sandalwood (perfume), garments, and ornaments, with betel in his mouth, and accompanied by two other similar men, came in and stood a while at one of the round windows, and went out again. And the king, wondering who he was, remained there until sundown. Then the same man came in with dejected countenance (like) a ravenous demon [or, wild beast], girt up high at the waist. The king said: "Noble sir, yesterday your appearance was handsome and glorious; why have you now come to such a state as this?" He said: "My karma is such." The king said: "Who are you?" Said he: "I am a gambler. O king, I know how to play sāriphala [a kind of chess], and sot-kaṇṭha [?], and 'four-membered' [another sort of chess], and 'cowrie-shells,' and 'raised fist,' and 'backward-and-forward,' and 'ten-times-four,' and cīraṇīya [?], and dhūlikā ['powder' ?]; but words and vows are all fallible, infallible is nothing but fate." The king said: "If you know this, and if you have now had a reverse, and lost (even) your garments, then why do you play?" Said he: "O king, there is in this gaming a supreme joy that is more pleasing even than Indra's heaven or than nectar." Hearing this the king smiled and made no reply. Said the man: "Look now, friend; if you will do a kind action in my behalf, then I can obtain good luck." The king said: "I will do as God commands." As they two were conversing thus, two great men [saints ?] came into the temple, and talkt with each other in this manner: "If blood from the eight limbs (of a man) be given to the eight Bhāiravas, and blood from the neck to Kālikā, the deities will be appeased thereby and will grant any wish." Hearing this the king gave blood from his eight limbs to the eight Bhāiravas, and from his neck to Kālikā; and the goddess said: "O king, I am appeased, choose a wish." The king said: "If you are appeased, then let this gambler not suffer loss." The goddess agreed, and the king departed, having given the gambler good luck [?].

The statue said: O king, let him ascend this throne who has such magnanimity.

Here ends the twenty-seventh story

JAINISTIC RECENSION OF 27

When King Bhoja again on another occasion had made complete preparations for the coronation-rite and was ascending the throne, the twenty-seventh statue said: "O king, he who has magnanimity like Vikramāditya's mounts upon this throne." And when the king askt "Of what sort was that magnanimity?" the statue said: "O king,

In Avantī-city, the noble King Vikrama. One time as he was traveling to see the strange sights of the world, in a certain city he entered a temple. Then a man wearing very handsome garments came in there. And seeing him the king thought: "This must surely be some rascal; for:

1. Generally a great noise comes from a worthless object; for no such sound is made (by striking) on gold as on brass."

Then, after waiting a moment, the man went out. Again on the next day he came

back, with dejected countenance and wearing only a loin-cloth made of old, tattered rags; and being askt the reason by the king, he said: "Noble sir, why do you ask? I am a gambler, and in playing today I have lost all, and have come hither, fearing the necessity of giving up something else. For:

> 2. O pale man with face scratcht by your finger-nails, is the play, characteristic of good and bad men alike, which is practist alike in slaughter-houses and in temples, favorable to you?"

Then the king, beholding his misery, said with his unequalled compassion: "Hear, my friend!

> 3. Fate tricks those who seek money by gambling, honor by service, and enjoyment by begging."

Hearing this he said: "Sir, you do not know the joy of gambling. For nectar [or, immortality, heaven] is nothing but a name; food is attended by pain [or, punningly, digestion]; ornamentation gives pleasure to nothing but pride; the pleasures of women are unsatisfactory because undependable; the trio of song, dance, and (instrumental) music is dependent on other people; and the pleasure of the Supreme Soul is unattainable; therefore in this unprofitable round of existence the cream of all is the joy of the play, so that even ascetics cherish the desire to become absorbed in it. For:

> 4. As the gambler meditates on the game, as one separated from his mistress meditates on her, as an archer who shoots from the rādhā-position meditates on the mark, so I meditate on you, O God!"

Hearing this the king thought: "Alas!

> 5. Ignorance surely is an evil even greater than all the vices of anger and so on; a man enwrapt in it does not know a good object from a bad."

Then the king gave him instruction. And he said: "If you are devoted to the service of others, then do a certain thing for me." The king said: "If you will give up the vice of gambling, then I will do it." He said: "So be it." Then he said: "On Mount Ratnasānu there is a goddess Manaḥsiddhi. Before her shrine there is a spring, and its door shuts one instant and opens the next. Whoever is clever enough to get in there, if he takes water from the spring, and performs a bath for the goddess ('s statue), and paying homage to her offers his own head as a sacrifice, to him the goddess gives whatever boon he desires. But I cannot do this." Hearing this the king went thither, and by his dexterity brought out some water, and having performed the homage and the bath was about to make an offering of his own head, when the goddess appeared before him and gave him a boon. But the king caused that boon to be given to the gambler, and returned to his city. In the words of the verse:

> 6. Having first performed a bath for the goddess with water from her spring, and offered homage and his own head as a sacrifice, he gave the boon obtained to a gambler; ah, truly generous was this Vikrama!

Therefore, O king, if such magnanimity is found in you, then mount upon this throne.

Here ends the twenty-seventh story in the Thirty-two Tales of the Throne

28. Story of the Twenty-eighth Statuette

Vikrama abolishes the sacrificing of men to a bloody goddess

Southern Recension of 28

When the king once more was ascending the throne, another statue said: "O king, one who is endowed with magnanimity and other virtues like Vikrama is worthy to mount upon this throne, and no other." And Bhoja said: "O statue, tell me a tale of his magnanimity and other virtues." And she said: "O king, listen.

King Vikramāditya went forth to travel about the earth and came to a certain city. Near that city there flowed a river of pure water. And on the bank of the river was a grove adorned with various flowers and fruits, in the middle of which was a very charming shrine. The king bathed in the water of that river, and then made obeisance to the god and sat down in the temple. At this time four strangers came in and sat near the king. And the king askt them: "Sirs, whence do you come?" And one of them said: "We come from the east." And the king said: "What strange thing have you seen there?" He replied: "My lord, we have seen a very strange thing; in fact, we barely got away with our lives." The king askt: "How was that?" And he said: "In that country there is a place called Vetālapurī, where a goddess Çoṇitapriyā ['Fond of Blood'] dwells. The people of that place and the king offer a human sacrifice to this goddess every year, to obtain fulfilment of their desires. If some stranger arrives on that day, even him they slay and hand over to the goddess, like a sacrificial animal. And on our journey we arrived at that city on that very day. And the people of the place came together to destroy us, but we heard of it and came away in flight, barely escaping with our lives. This very astonishing thing have we seen." Hearing this King Vikrama went thither, and saw the terrible temple, and made obeisance to the goddess, and praised her:

> 1. "May Brahmāṇī, whose face is kindly as the lovely moon, and Māheçvarī, with her grace, and Kāumārī, who causes destruction to the pride of the enemy, and Vāiṣṇavī, armed with the disc, and Vārāhī, roaring with a deep and terrible rumble, and Āindrī, armed with the club (of Indra), and Cāmuṇḍā, joined with Gaṇeça and Rudra — may these Mothers [the Energies or female counterparts of seven principal gods] protect me!"

With this verse of praise he entered into the assembly pavilion. At this moment a certain man of wretched countenance came in, attended

by a crowd of the people, and preceded by musical instruments. And seeing him the king reflected in his heart: "This is the very man who is being led hither for a sacrifice to the goddess by the people. That is why his countenance looks so downcast. At this moment I will give my own body, and cause him to be releast. Even if this body lasts a hundred years it must in any case come to destruction after all. Therefore one should acquire virtue and glory even at the expense of the body. And it is said:

> 2. Unstable is fortune, unstable is life, unstable is the body, and youth likewise; wholly unstable is the round of existence; and stable are (only) glory and virtue.
>
> And again:
>
> 3. Transitory are our bodies, our wealth lasts not forever, and death is always imminent; let a store of righteousness be accumulated.
>
> And so:
>
> 4. Wealth is like the dust of the feet; youth is like the rushing torrent of a mountain stream; human affairs are as uncertain and wavering as a drop of water; life is like sea-foam. If a man does not with steadfast purpose practise virtue, which unlocks the bolts of heaven, when bent with old age he is overcome with remorse, and burns in the fire of anguish."

Thus reflecting the king said to those people: "O people, whither are you taking this wretched-faced man?" They said: "We are going to give him to the goddess as an offering." The king said: "Why?" They replied: "The goddess will be propitiated by this human offering, and will grant our desires." The king said: "O people, this man is very small of stature, and exceedingly afraid. What pleasure will the goddess derive from the sacrifice of his body? So let him go, and I myself will give my body for this purpose. I have a well-developt body, and the goddess will be pleased with the offering of my flesh. Therefore have me killed, and let the sacrifice be made to her." Thus speaking the king set the man free, and went himself in front of the goddess; and as he was about to let his sword fall upon his throat, the goddess stayed the sword and said: "Great hero, I am appeased by your fortitude and benevolence; choose a wish." The king said: "O goddess, if you are propitiated, then from today on relinquish the sacrifice of human flesh." The goddess said: "So be it." The people said to the king: "O king, you bear suffering just for the sake of others, like a great tree, giving up all desire for your own happiness. For thus (it is said):

5. Renouncing desire for your own happiness, you suffer day after day for the sake of others. But this is only your natural behavior. For a tree endures the fierce heat with its crest, and with its shade relieves the burning of those who take refuge there."

And the king, taking leave of them, returned to his own city.

Having told this story the statue said to the king: "O king, if such fortitude and magnanimity are found in you, then mount upon this throne." And hearing this the king was silent.

Here ends the twenty-eighth story

Metrical Recension of 28

When the King of Bhojas once more had performed the morning rites and approacht the twenty-eighth statue, the statue, looking upon the king, said to him: "Hear, O king. That king who has the courage of Vikramāditya may sit upon this noble throne." Hearing this King Bhoja said to the statue: "Of what sort is the story of the praise of Vikramārka's courage and boldness? Tell it to me." When he had spoken thus, she said to the king: "Listen, and I will tell a charming tale about him. [9]

One time Vikramāditya, protecting his vast empire, traveled about the earth to see wondrous sights. Going from one lovely island to another, from one city to another, and from one mountain to another, he viewed the various marvels. Now in the neighborhood of a certain city he saw a grove of all kinds of trees, and a thicket of young mangos. Here he entered to rest into the dense mango-shade, which was full of the song of bees enjoying the nectar of the flowers, which resounded abundantly in the fifth note (of the scale) as sung by flocks of wanton cuckoos [whose cry is said to be pitcht on that note], and which was closely filled with hundreds of branches crested [as if with a cūḍā or forelock] with young sprouts and flowers. Just then four men, dwellers in a foreign land, arrived and approacht that tree. And the king entered into virtuous conversation with them, and skillful in questions askt of them, after first inquiring about their health: "From what country have you come to this land, and why? What strange thing is there to say about the land you dwell in?" Thus askt by the king they replied: "O king, we will tell your majesty a certain tale. Desiring to see various countries, we have come here to a foreign land. We happened to arrive at a strange land, of far-famed marvels. There we came near being killed, and fled in fright, and barely getting out of that country came to this land." Hearing their words the adventurous king said to them: "How was it that death came near to you?" And they said to the king: "We will tell you all. [34]

There is a great city named Vetālanagara, thronged with hundreds of formidable gates, watch-towers, and pennants. There lives a certain goddess named Çoṇitapriyā, armed with the dart, sword, spear, ax, snare, hook, and bow, and fond of human flesh. And the people of the place pray to her, saying: "O goddess, fulfil our desires, and we will give you a man as an offering." Thus entreated, when she fulfils their desires, then these cruel men take whatever man they chance upon, going along the road, and slay him before the goddess. Thus every day many men are slain there. We, as strangers, knowing nothing of these facts, arrived there; and the men of the place

came together quickly and wanted to seize us; but perceiving their purpose we came away hither, O king. Such was the goddess, Sire, whom we saw there." [48]

Thus addrest by the strangers Vikramārka left them, and went to that country in zealous haste to see this wonder. There he entered into the shrine of Caṇḍikā [an epithet of Çiva's wife, with whom any bloody goddess may be identified], situated near a palm-tree sprout [?]. It was distinguisht by hundreds of pictures, carvings, and banners; it was adorned with a circle of lofty rooms resounding with crickets; it was full of the juice of human marrow and fat, sought after by crowds of ghouls and herons; it was terrifying by reason of the hand-claps of crowds of dancing vetālas [vampires]; it was heapt up on all sides with human skeletons, mountain high, at which throngs of howling jackals bellowed, while flocks of crows and herons crowded about; and it was made slimy with the brains and flesh of dead men. Men had been frightened away from this place; but King Vikrama, intending to enter there forthwith, then gazed upon the goddess and did reverence to her. And her eight arms were adorned with a row of skulls, with a bloody food-bowl, with the noose and hook and sword, and with the citron and the abhayā-plant. And the king praised her, and sat down right there. [63]

At this moment there appeared a number of those people from another direction, filling all the ten regions of the sky with the sounds of musical instruments and drums, and pervading the whole horizon with the swelling splendor of the drum-beats. These people, lacking in the least sign of mercy, came into the temple of the goddess bringing bound a man, stained from bloody garlands. Seeing this wretched, wizen-faced man there in bonds, the self-subdued King Vikramāditya was moved to pity. And the brave king reflected thus in his intelligent heart: "'Unstable is fortune, unstable is life, unstable are pleasure and youth; existence is always unstable; virtue and glory are always stable.' 'Transitory are our bodies, our wealth lasts not forever, and death is always nigh; let a store of righteousness be accumulated.' So now with my own body I will cause this wretched man to be releast." And he said to those mighty men: "Ho there, why have you, so many of you, bound this man and brought him here?" Thus addrest by the king they answered him briefly: "Why, to offer him to the goddess." "Then let the poor wretch go, and cut off *my* head." Thus he caused the man to be releast, and put the sacrificial garland from the man's head upon his own, and with loud laughter, tho tied fast, with his hair bound back, he took his place upon the solemn seat and offered his head for the goddess. Then quickly raising the sword they started to kill him, but halted, embarrast by the courage of Vikramāditya. Thereupon the gods rained flowers upon his head, and the goddess appeared and said to the king: "O king, I am propitiated by you, choose a great boon." Thus commanded by the goddess the king said: "If you are propitiated by me, O goddess, then, with compassion in the future, do not after today accept human sacrifices, O mother." Saying "So be it," the goddess respected his words; and all the people were amazed and praised the king. Then the king, the best of conquerors, returned to his own city.

If such courage and fortitude are found in you, O king, then you are worthy to ascend this noble throne.

Here ends the twenty-eighth story

Brief Recension of 28

Again a statue said: O king, listen.

Once the king askt for a story from a stranger. Said he: "Sire, as I was wandering I lost my way. In the eastern region there is a city named Çoṇitapura [city of blood], where is a goddess Māṅsapriyā ['Fond of Flesh']. Whenever any one in this place vows a man or a couple [man and wife] to the goddess, to obtain his heart's desire, upon the fulfilment of the desire he either buys victims, or seizes them as they go along the road, and offers them to the goddess. Such is the custom of the place. By good luck I escaped." Hearing this the king went to that place and beheld the temple of the goddess; and having bathed and offered obeisance and praise, the king sat down there. At this moment he saw a crowd approaching, with sounds of various musical instruments, songs, and dancing, as well as lamentations and cries of 'shame.' The king was filled with compassion, and said: "Ho there, something beautiful should be given to the goddess, and this man appears feeble; so let him go, and let the goddess be pleased with my sound body." So saying he caused the man to be releast, and, after the death-song and dance, started to cut off his own head. Then the goddess was propitiated by his courage, and said: "Choose a wish." The king said: "Do not take human offerings." The goddess consented, and the king returned to his city.

The statue said: O king, let him who has such courage ascend this throne.

Here ends the twenty-eighth story

Jainistic Recension of 28

When King Bhoja again on another occasion had made complete preparations for the coronation-rite and was ascending the throne, the twenty-eighth statue said: "O king, he who has magnanimity like Vikramāditya's ascends this throne." And when the king askt "Of what sort was that magnanimity?" the statue said: "O king,

In Avantī-city, the noble King Vikrama. Once as he was traveling about the earth out of curiosity, he stopt in a mango grove outside of a certain city. Four men, dwellers in another country, came in there, with whom the king converst about the lands, and askt them what marvels they had encountered. They said: "What a question! It is only by God's grace that we are alive." Thereupon the king askt: "Wherefore?" And they said: "In the eastern region there is a city Vetālapura, where there is a goddess Çoṇitapriyā. She is fond of human flesh, and very mighty. And whoever pays devotions to her offers her a human sacrifice. And for this purpose either a man is bought for a price, or a stranger is taken by violence. We arrived there, and were seized by the men of the place for an offering, and with great difficulty got away in flight to this place." Hearing this the king out of curiosity went thither. And as he came to the goddess's temple, a certain stranger had been seized by the men of the place. And the poor trembling wretch, after being bathed and having a garland of flowers thrown on his head, was just being led into the goddess's house, with great pomp, to be offered up. Seeing him the king's heart was moved to compassion, and he thought: "Shame on these wicked men, who just for the sake of their own earthly affairs are killing a man; and shame on this deity too, who makes it her sport to injure living creatures. For:

1. All living creatures desire their own happiness and shun their own misery; all of them love life and fear death.

2. Those who subject to suffering many crores [a crore is 10,000,000] of living beings for the sake of their own lives alone — how selfish are their lives!

So if this man's life is lost today with me looking on, then what sort of compassion have I ? What sort of power, and courage ? Therefore by some means or other I will save him." Thus meditating in his heart, the king said: "Ho, ye people! Let go this feeble and wretched man, and take me with my vigorous body, that the goddess may more easily be propitiated by you." Hearing this they were all amazed, and thought: "Well! In general the fear of death in all creatures is a great fear, since:

3. For the sake of a family an individual shall be sacrificed; for the sake of a village a family shall be sacrificed; for the sake of a country a village shall be sacrificed; for the sake of one's self the whole world shall be sacrificed.

But this man for the sake of others sacrifices his life as if it were a blade of grass; he must be some great hero." Then the king scattered those who stood in front, and freed with his own hand the man who had been previously bound; and as he took his sword and was about to cut his own throat, the goddess appeared and stayed him by the hand, and said: "O compassionate hero, choose a wish." Then the king said: "O goddess, if you are propitiated, then give up the injury of living creatures." So she gave up the injury (of living creatures). Thereupon the people, smiling in amazement, praised the king; and the king returned to his city. In the words of the verse:

4. No one other than Vikrama is a benefactor of others; for, having set free by the gift of his own life a miserable wretch who had been brought in for sacrifice, he caused the goddess to give up the slaying of living creatures.

Therefore, O king, if such magnanimity is found in you, then mount upon this throne.

Here ends the twenty-eighth story in the Thirty-two Tales of the Throne

29. Story of the Twenty-ninth Statuette

Vikrama's lavishness praised by a bard

Southern Recension of 29

When the king again approacht the throne, another statue said: "O king, only he is able to ascend this throne who has the magnanimity and other virtues of Vikrama; no other." Bhoja said: "O statue, tell me a tale of his magnanimity and other virtues." And she said: "O king, listen.

Once King Vikramārka, attended by the princes, was seated in his assembly, when a certain panegyrist came in, and recited a blessing:

1. "As long as the Ganges, the divine river of holy water, sweeps along with its rippling waves; and as long as the Sun, the light-giving protector of the earth, burns in his course thru the heavenly path; and as long as the peak of Mount Meru lasts, with the diamond and sapphire and crystal gems of which it is formed; so

long, O king, enjoy your kingdom, surrounded by your family of children and children's children."

Then he praised the king, thus: "O king,

2. As the peacock, overcome with heat, goes to the cloud and in its thirst calls upon it for water, so do I come to look upon you.

Tho I dwell on the slope of the Himālaya, even from there I have heard of your glory and have come from afar. The earth with its seven seas is adorned with your glory. For thus (it is said):

3. The earth with its seven seas is made completely luminous by your majesty, which is more resplendent even than the white camphor plant, or the white lotus, or the budding jasmine, or the waves of the heavenly river, or the ketaka tree, or the coquettish glance of a beautiful woman, or the quantity of cooling rays sent forth from afar from the (moon-crest on the) head of the Remover of Blemishes [Çiva].

O king, you are a tree of wishes to your suppliants; today I am freed from my poverty. And furthermore, at this time I would make mention of a certain king; even as you in governing your kingdom here treat all suppliants as your own self, so in the north country, in Jambīra city, in the Lord's [Çiva's] quarter [the northeast] of the Himālaya, there is a king named Dhaneçvara ['Lord of Wealth'], who averts from his suppliants the grief of their poverty and makes them lords of wealth. One time this Dhaneçvara celebrated the spring festival on the seventh day of the light half of the month Māgha. And all the beggars even of foreign countries came together. At that time this king gave away in gifts eighteen crores of gold; so eminent was the king in the virtue of liberality. Yet even in this region I had eyes only for you." [9]

Hearing his words the king called his treasurer and said: "O treasurer, take that panegyrist into the treasury and show him the precious stones of great price, and let him take from thence as many jewels as he shall pick out." And immediately the treasurer took him to the treasure-house, and showed him the many beautiful jewels; and the panegyrist took whatever jewels he desired. And when his wishes were completely satisfied, he returned to the king's presence and said: "O king, by your grace I am become a Lord of Wealth [title of Kubera, god of wealth]; for all his [Kubera's] nine treasures have come into my hands. Now even the gods, Brahmā and the rest, do not possess such a boundless scope as you; since they all are blemisht by serious humiliations or the like, but you are glorious perpetually. Therefore they are not to be compared with you. For thus (it is said):

4. Çiva was thrown out upon his head [punningly: 'wears the half-moon']; Viṣṇu's bravery is tempered by fear of Kaṅsa [uncle and enemy of Viṣṇu incarnate as Kṛṣṇa]; even Brahmā is of ignoble origin [punningly: 'is born from (Viṣṇu's) navel']; with whom shall we compare your majesty, O king?
5. Brahmā is tormented with pain [punningly: 'is filled with knowledge']; Viṣṇu has a sore lip ['carries a club']; Çiva has colic and is subject to despair ['carries a dart and swallows poison']; with whom shall we compare the king?"

Having thus praised him, he blest him with the words "Live forever," and went to his own place.

Having told this story the statue said to the king: "O king, if such magnanimity is found in you, then mount upon this throne." And the king was silent.

Here ends the twenty-ninth story

Metrical Recension of 29

When King Bhoja once more desired to ascend that fair throne, he approacht the twenty-ninth of the ancient statues. And the statue then said to the king: "O king, if you have magnanimity and generosity like King Vikramāditya's, then mount upon this fair throne." Then Bhoja spoke a word in reply to this statue: "Tell me, of what sort were the virtue and magnanimity of this king?" Thus askt the statue replied to the king: "Hear, King Bhoja. [9]

While Vikramārka was ruling the earth, his kingdom was free from calamities, and all its enemies were overcome. The subjects were happy, the land increast in riches and grain and was filled with all fortune; it was glorious as if it were another kingdom of heaven come down to earth. And the wealth which that Vikramāditya gave away then to the dumb and other afflicted was even in excess of a crore in number. Ever watchful, he reflected thus about all things: "How great is my kingdom, how great the treasury, its income and expenses? What should be done and what left undone, what is proper and what improper? What ought to be given and what taken, and what occasion have we at present? What seasonable topic is there? Where is there (an instance or object of) affection or friendship or love? To whom ought little to be given and to whom much? Where is there a marvel?" If a man possesses these choice virtues, even if he be weak and powerless, his life is fruitful; he verily is a noble man. And these stores of virtues were found in Vikramāditya. [23]

Now when this king entered his assembly-hall, he was like Indra in bodily presence entering the assembly of the gods. For he was accompanied by all his vassals and ministering attendants from far and near, by wise men skilled in the measures of poetic utterance and familiar with the Vedas, by poets and singers and companies of elegant bards, by men who had attained the highest excellence in all instruments of music, the stringed and the fluted instruments and those that are beaten, and by leaders in all manly accomplishments. At this time a certain bard came thither from another land, and delivered a eulogy with diffuse verses of praise: "O King Vikramāditya, you who

have overthrown the circle of your enemies, live long — live in joy — live together with those you love. O ornament of the world, you who completely outdo the tree of wishes, thruout the world at the soma-festivals the mendicant bards praise your generosity. O Sun of Glory, I am honored today. Listen attentively to my good fortune, O king, jewel of generous givers. In the northern quarter, on the northeast of the Himālaya, there is a city Daçapuraṁdama, like unto the city of the gods. Here a righteous hero named Vijayasena was king; and now his kinsman Rājaçekhara rules the land. With regard to him I can tell you of something that was a marvel to see. On the seventh day of the light half of the month Māgha, being surrounded by his vassal princes, this leader of the generous held a spring festival. And all the men of exceptional wisdom who came thither, and the many poets, and the poor, wretched, and feeble beggars, all of them this noble prince gratified with gold, jewels, garments, and ornaments, according to their deserts, knowledge, capacities, virtues, and desires. And they granted all his desires in return. So generous was this Rājaçekhara, whom I saw there. But even there the wise praise only your majesty's magnanimity. Therefore, O Vikramāditya, you are Purūravas [' Far-sounding,' name of an ancient hero] here upon earth; there is no king like you for generosity, honor, and valor." [53]

And when the mendicant bard had praised him with many such eulogies, the king stopt him, saying: "You exceed all bounds." Then the king called the overseer of his treasury, and said: "O treasurer, take this bard into my treasury, and show him its riches, and whatever riches he sees there that he wants, let him take as much as he likes." Thus the king loaded him with wealth. And then the overseer of the treasury said to the king: "Hear, O king; I will tell you how large a sum of money was found here yesterday; give careful heed to me. If any king upon earth is not devoted to evil ways, his wealth must always be reported to him daily, reckoning up income and expenses. And those who are skilled in polity ever condemn a minister who reports to his master without taking careful account. And whoever writes what he composes in his report to deceive his master, shall certainly go to hell for as long as the sun and the moon shall last." Hearing this the king said to the overseer of the treasury: "How great has been the expenditure of money?" And he then reported: "O king, I report that on the auspicious day, the ninth of the light half of the month Māgha, not counting the expenses of your personal adornment and consumption and the wages of your servants, the religious expenses were of this extent: thrice fifty crores of ṭaṅkas [a weight] of gold, and furthermore sixty lacs and five hundreds (in fees) for those who officiated. This is what is written in your religious accounts, O king."

If such righteousness and such magnanimity reside in you, O king, then you are worthy to mount upon this throne.

Here ends the twenty-ninth story

Brief Recension of 29 [This, in mss. of BR, is 12

The twelfth statue said: O king, listen.

While Vikrama was king there was a king named Vīrasena. One of his panegyrists came and spoke to the king (Vikrama) the usual word of blessing. Then he praised Vīrasena: "There is no one so noble as Vīrasena. In former time at the festival in honor of spring he gave a crore of money. Such is the king, a destroyer of poverty." Then Vikrama was pleased, and summoned his treasurer; and the king said: "Take

this bard into the treasury, and give him wealth until he is satisfied." Then (the treasurer) said: "Sire, let the king be informed of the expenses that have been met, besides the money given away and spent on enjoyment." So speaking he showed him a paper: "Fifty crores." All this money was spent on the seventh solar day of the light half of the month Māgha.

The statue said: O king, let him ascend this throne who has such magnanimity.

Here ends the twelfth story

THE JAINISTIC RECENSION has here "Sign-reader." See below, p. 256

30. Story of the Thirtieth Statuette

The clever mountebank

SOUTHERN RECENSION OF 30

When the king once more was ascending the throne, another statue said: "O king, let him ascend this throne who is endowed with magnanimity and other virtues like Vikrama." The king said: "O statue, tell me a tale of his magnanimity." And she said: "Hear, O king.

Once King Vikrama, attended by all his vassal princes, had ascended his throne. At this time a certain magician came in, and blessing him with the words "Live forever!" said: "Sire, you are skilled in all the arts; many magicians have come into your presence and exhibited their tricks. So today be so good as to behold an exhibition of my dexterity." The king said: "I have not time now; it is the time to bathe and eat. Tomorrow I will behold it." So on the morrow the juggler came into the king's assembly as a stately man, with a mighty beard and glorious countenance, holding a sword in his hand, and accompanied by a lovely woman; and he bowed to the king. Then the ministers who were present, seeing the stately man, were astonisht, and askt: "O hero, who are you, and whence do you come?" He said: "I am a servant of Great Indra; I was curst once by my lord, and was cast down to earth; and now I dwell here. And this is my wife. Today a great battle has begun between the gods and the Dāityas [demons], so I am going thither. This King Vikramāditya treats other men's wives as his sisters, so before going to the battle I wish to leave my wife with him." Hearing this the king also was greatly amazed. And the man left his wife with the king and delivered her over to him, and sword in hand flew up into heaven. Then a great and terrible shouting was heard in the sky: "Ho there, kill them, kill them, smite them, smite them!" were the words they heard. And all the people

who sat in the court, with upturned faces, gazed in amazement. After this, when a moment had past by, one of the man's arms, holding his sword and stained with blood, fell from the sky into the king's assembly. Then all the people, seeing it, said: "Ah, this great hero has been killed in battle by his opponents; his sword and one arm have fallen." While the people who sat in the court were even saying this, again his head fell also; and then his trunk fell too. And seeing this his wife said: "Sire, my husband, fighting on the field of battle, has been slain by the enemy. His head, his arm, his sword, and his trunk have fallen down here. So, that this my beloved may not be wooed by the heavenly nymphs, I will go to where he is. Let fire be provided for me." Hearing her words the king said: "My daughter, why will you enter the fire? I will guard you even as my own daughter; preserve your body." She said: "Sire, what is this you say? My lord, for whom this body of mine exists, has been slain on the battlefield by his foes. Now for whose sake shall I preserve this body? Moreover, you should not say this, since even fools know that wives should follow their husbands. For thus it is said:

1. Moonlight goes with the moon, the lightning clings to the cloud, and women follow their husbands; even fools know this.

And so, as the learned tradition has it:

2. The wife who enters into the fire when her husband dies, imitating Arundhatī [a star, regarded as the wife of one of the 'Seven Rishis' (the Dipper), and as a typical faithful spouse] in her behavior, enjoys bliss in heaven.

3. Until a wife burns herself in the fire after the death of her husband, so long that woman can in no way be (permanently) freed from the body.

4. A woman who follows after her husband shall surely purify three families: her mother's, her father's, and that into which she was given (in marriage).

And so:

5. Three and a half crores [a crore is 10,000,000] is the number of the hairs on the human body; so many years shall a wife who follows her husband dwell in heaven.

6. As a snake-charmer powerfully draws a snake out of a hole, so a wife draws her husband upward (by burning herself) and enjoys bliss with him.

7. A wife who abides by the law of righteousness (in burning herself) saves her husband, whether he be good or wicked; yes, even if he be guilty of all crimes.

Furthermore, O king, a woman who is bereft of her husband has no use for her life. And it is said:

8. What profit is there in the life of a wretched woman who has lost her husband? Her body is as useless as a banyan tree [? a cake ?] in a cemetery.

9. Surely father, brother, and son measure their gifts; what woman would not honor her husband, who gives without measure?

Moreover:

10. Tho a woman be surrounded by kinsfolk, tho she have many sons, and be endowed with excellent qualities, she is miserable, poor wretched creature, when deprived of her husband. And so:

11. What shall a widow do with perfumes, garlands, and incense, or with manifold ornaments, or garments and couches of ease?

12. A lute does not sound without strings, a wagon does not go without wheels, and a wife does not obtain happiness without her husband, not even with a hundred kinsfolk.

13. Woman's highest refuge is her husband, even if he be poor, vicious, old, infirm, crippled, outcast, and stingy.

14. There is no kinsman, no friend, no protector, no refuge for a woman like her husband.

15. There is no other misery for women like widowhood. Happy is she among women who dies before her husband."

Thus speaking she fell at the king's feet, begging that a fire be provided for her. And when the king heard her words, his heart being tender with genuine compassion, he caused a pyre to be erected of sandalwood and the like, and gave her leave. So she took leave of the king, and in his presence entered the fire together with her husband's body. And the sun set. On the morrow when the king had performed all his morning duties and ascended upon his throne, attended by all his vassal princes and other attendants, that same prince came in, sword in hand, tall and with shining form as before, and put upon the king's neck a garland woven of flowers from the heavenly Tree of Wishes, which was thick with a swarm of bees delighting in their fragrance. And conveying to the king the greetings of Indra he began to converse with him variously about the fight. And seeing him arrived all the council was amazed, and the king was amazed also. And again he said: "O king, I went from this place to heaven, where there was a great battle between Indra and the Dāityas, in which many demons were killed, while some got away in flight. After the battle God Indra said to me graciously: 'O prince, it is a long time

since I have seen you. Where have you been this long time ?' Then I said: 'My lord, because of your curse I have been dwelling these many days upon earth. Hearing that today a battle was in progress between my lord and the Dāityas, I came hither to help.' Thereupon Great Indra's heart was much pleased, and he said: 'O prince, from today on go no more to earth; your curse is lifted, I am satisfied with you. Take this golden bracelet, studded with the nine jewels.' So speaking he took his bracelet from his own hand and himself put it upon mine. And I replied: 'My lord, at the time when I came hither I left my wife in charge of Vikramārka; so I will fetch her and return immediately.' Thus speaking to Purandara [Indra] I came hither. Now you treat other men's wives as your sisters; so give me this my wife, and I will go with her again to heaven." When the king heard these words he was amazed, and did not reply. And again he said: "O king, why do you sit silent ?" The people who stood about the king said: "Your wife has entered the fire." He said: "Why ?" Then they also were silent, knowing not what to reply. Thereupon he said: "O king, jewel of kings, you who treat other men's wives as your sisters, tree of wishes for all suppliant-folk, Prince Vikrama, live forever! I am the magician, and this that I have shown you was a trick of juggler's art." The king was astonisht. And at that time the treasurer came in and said: "O king, the king of Pāṇḍya has sent his tribute to your majesty." The king said: "What has he sent ?" And he said: "Lord, listen attentively.

> 16. Eight crores of gold, ninety-three weights of pearls, fifty burden-bearing elephants, the perfume of whose rutting-fluid is the delight of bees; three hundred horses, and a hundred courtezans skillful in manifold arts; all this, O most noble King Vikrama, the king of Pāṇḍya has sent to your majesty."

Then the king said: "O treasurer, let all this be given to the magician." So he gave him all of it.

Having told this tale the statue said to King Bhoja: "O king, if such magnanimity is found in you, then mount upon this throne." And the king was silent.

Here ends the thirtieth story

METRICAL RECENSION OF 30

When Bhoja again approacht to mount the fair throne, the thirtieth ancient statue addrest a word to him: "O king, if Vikramāditya's magnanimity is in you, then you are worthy to mount upon this excellent throne." "Of what sort were his actions, so interwoven with the virtue of magnanimity ?" Thus King Bhoja askt the statue,

whereupon she told to King Bhoja the story of that king's actions, pervaded with righteousness and with the virtue of magnanimity. [8]

While Vikramāditya, the knower of truth, was protecting the earth and keeping it free from distress, one time he stood alone in private and reflected: " When genuinely pure consciousness, so hard to obtain, is produced in a mortal who dwells in the truly unprofitable round of existence; when Viṣṇu, who destroys the dangers of existence, is worshipt, or when the realization is born in a man that ' Kṛṣṇa is all '; when satisfaction with money is given to beggars according to their full desires; in these ways only is produced the fruitfulness of existence which men esteem. So, as I have enjoyed worldly delights which are hard to obtain upon earth, from now on I will strive to obtain the fruits of the other world." Making up his mind thus, the steadfast king, who always made good his words, unselfishly built in the neighborhood of towns and cities, and also in various desert places, ponds and wells and pools, adorned with groves of trees. He also built cottages and halls [for wayfarers], and temples for the gods, and placed food and drink for all who might come in the forests. And the poor and afflicted beggars he gratified likewise with manifold food and drink, with wealth, garments, and ornaments. [25]

Now one time when the Great Solstice had arrived the king came into a temple of Çiva, the lord of the immortals. Then, having bathed in the water of the Ganges and paid homage in due form to the god, he gave away to everyone wealth to the extent of each man's desire. Having thus satisfied all the beggars assembled there, and having gratified his ministers and generals and other followers according to their merits with garments, ornaments, camphor-perfume, betel, and so on, the king dismist them, having made his subjects glad. Having thus gratified all people, he reflected that according to the best of his judgment his life had that day become fruitful; and he was exceeding glad. At this time a great minister spoke thus to the king: " Sire, even in this way your majesty should continue to accumulate a store of righteousness. ' As long as this body is whole and in good health, and old age afar off, and as long as the power of the faculties is unimpaired and one's life is not spent, even so long a prudent man should make great efforts for his soul's welfare. But when your house is in flames, why try to stop it by digging a well? ' " Much pleased with these words, the king said to the minister: "Well said, minister! You show love for me without any guile. ' Easy to find, O prince, are men who will always say pleasant things; but it is hard to find one who will either speak or hear that which is unpleasant but wholesome.' " [45]

At this time there arrived from some place a certain magician, who said " Hail! " and then addrest the king: " O Vikramārka, your majesty's glory has become the crowning splendor [literally, ear-ring] of all creatures in the world; therefore I have come hither to see you. O king, even tho no one may have the power to gratify you by any art [sc. because you are adept in all of them], nevertheless give your attention to this one (attempt)." Saying " Very well," the king set a certain time for him. and the magician departed, saying: " I will straightway get all my implements, and will immediately return to your presence." Then shortly a certain man appeared, bearing a sword and shield; and after him followed his wife, who appeared to be a young woman of lovely form, clad in silk, with her veil embroidered with pictures, with sweet camphor and betel perfumes sprinkled over her tunic. These two took their stand before Vikramārka; and all their actions were frank and open, conform-

ably to their seeming rank. And then the king askt him: "Who are you ?" He replied to the king: "I am a servant of Indra. And because I was once curst by him, I wander about here on earth. At present a war has arisen between the gods and the demons, and the King of the Gods has called me thither to help. So I am going thither, O king; let this woman remain in your presence until my return. The great treasure called Woman ought not to be trusted to anyone's power; but your majesty has a stainless reputation for treating other men's wives as your sisters, and so I have determined to leave her with you, O king." [71]

Thus speaking he departed, taking his arms; and the king beheld him flying up to heaven. Then straightway there were heard in heaven great shouts, such as this: "Now take, take him! Smite him! We are going to kill him! Crush him! Strike him! Fell him!" It was terrible to hear. Then in one place a severed hand fell, holding a shield; and elsewhere fell from heaven an entire body, struck down and cut to pieces. Thereupon that fair woman straightway said to the king: "O king, this my husband has fallen down, slain in battle. In all probability my beloved will be wholly disappointed by the throngs of nymphs in the heaven of heroes, and will wait for *my* arrival. Therefore I will enter the fire; let your majesty now give your permission." Thus addrest the king repeatedly tried to dissuade her, but the fair-formed woman would not stay, being passionately devoted to her lord. And she straightway had constructed there a pyre out of hundreds of fagots, and gave her personal ornaments to worthy individuals, and eagerly entered the fire along with the body of her beloved. [88]

Then as the king was mourning for the dead couple, suddenly from somewhere or other that warrior came swiftly in, and bowed to the king, saying that he had come from heaven. He gave him a garland of the heavenly coral-tree, and told him the news of the heavenly world, and said to the king: "Sire, God Indra has accepted my service, and has bade me remain even there, the King of the Immortals. And promising definitely that I would fetch my wife and return, swiftly I have come into your presence, O king. I would leave this very day; so give me my wife." Hearing this the king was astounded and remained silent. But the people surrounding the king said to the magician: "She has entered the fire along with her husband." Thereupon he said: "I am alive; with whom then was she allowed to enter the fire ? You are courtiers indeed; for they simply reflect the king's mind in their words. And appropriately has this saying been said, by men well-verst in the subject: 'Whatever kings say, be it right or wrong, their followers like echoes straightway say the same.'" When he spoke thus, the king had no answer at all to make. But after a moment the wise King Vikramārka, pondering and reflecting on the matter, uttered this verse: "Ah, cleverness in the performance of magic, even tho false, gives the impression of truth." And all the assembly was thrown into the greatest consternation, not understanding the facts of the case, and wondering: "What do the king's words mean?" Then the magician, rejoist at heart, praised the king highly; and the fair woman suddenly stood forth by his side. Then he said to the king: "I am the magician, returned again here. I have exhibited in your presence an extraordinary trick of my art." And when the magician said this, the king also was pleased. At this moment a tax-collector reported the treasure sent as tribute by the King of Pāṇḍya, writing it down in the king's presence:

Eight crores of gold, ninety-three weights of pearls, fifty elephants of unrestrained

fury, whose rutting-fluid is the delight of bees; three hundred horses, and a hundred courtezans skilled in manifold arts; all this, given as tribute by the King of Pāṇḍya, he gave to the magician.

If such magnanimity is found in you, King Bhoja, then mount upon this fair throne without delay.

This tale of Vikramāditya, distinguisht by magnanimity, the statue told to King Bhoja.

Here ends the thirtieth story

Brief Recension of 30

Once more a statue said: O king, listen.

One time a certain juggler came into the king's presence (and said): "Sire, give me an occasion (for an exhibition)." "Well," said the king. And the man himself went forth, saying that he would bring the articles for the conjuring trick. Thereupon there came into the king's presence another man, Kīrtimant ['glorious'] by name, armed with sword and shield, and accompanied by his wife; and making obeisance in a manner suitable to his noble origin, he said: "King Vikrama, a battle between the gods and the Dāityas [demons] has begun, and I have been sent by the gods to summon you. Now I will go to aid the gods. Since you are a pure king, do you guard my wife in your own presence until I return; I will come back quickly." Then he flew up and went to heaven, and became invisible, being watcht by all the people as he disappeared. Then a shouting was heard in the sky: "Here, here! Seize him, seize him! Smite him, smite him!" Then after a moment a body, dismembered by wounds, fell in front of the assembly. Thereupon that woman said: "Sire, my husband has perisht in the service of the gods; I will enter the fire and follow him." So saying she made preparations to die. The king caused the holy rites to be performed, and she entered the fire. And all the people were amazed. Then a certain man, bearing jewel-studded ornaments and wearing beautiful garments, came in, and made obeisance to the king, and said: "Sire, the battle has taken place between the gods and the Dāityas, and the gods have conquered. And they have given me garments and ornaments and sent me away. By your grace I have become victorious; give me my wife, and I will return to my own place." Then the king made no reply. (After a moment) the king said: "You fell down, dismembered in battle; your wife has entered the fire." Thereupon he laught, and said: "O king, you are a clever man; why do you say such a thing? How shall a wife enter the fire while her husband is alive?" The retinue of the king said: "O hero, this was just as the king says." Then seeing the king consumed with grief, the juggler bowed, and his wife came in. "Sire, I have shown you a conjurer's trick." Then the king was much pleased, and gave him a reward:

1. Eight crores of gold, ninety-three weights of pearls, fifty elephants of unrestrained fury, the perfume of whose rutting-fluid was the delight of bees; three hundred horses, and a hundred harlots skillful in manifold arts; all this was brought by the Pāṇḍu-king as tribute, and given (by Vikrama) to the magician.

The statue said: O king, let him ascend this throne who has such magnanimity.

Here ends the thirtieth story

JAINISTIC RECENSION OF 30

When King Bhoja again on another occasion had made complete preparations for the coronation-rite and was ascending the throne, the thirtieth statue said: "O king, he who has magnanimity like Vikramāditya's mounts upon this throne." And when the king askt "Of what sort was that magnanimity?" the statue said: "O king,

In Avantī-city the noble King Vikrama held complete sway. One time a certain juggler, being announst by the usher, came in, and speaking the words "Live forever!" said to the king: "Sire, I will exhibit a wonderful marvel of art, if your majesty will take your place in your royal palace and watch attentively." So the king, attended by his vassals, who had come together to pay their respects, went to the assembly. Now while the juggler stood there before them, being watcht by the people of the court, who smiled in astonishment, wondering what great marvel of art he would show, a certain (other) man came in. He held a sword in one hand, and by the other held a woman brilliant with great beauty and loveliness, like a heavenly nymph. And as the men in the assembly regarded this man with astonishment, he bowed to the king and said: "O king, in the unprofitable round of existence I hold that only two things are of value, fortune and woman. Some have regard for knowledge also, but it does not appeal to me. For:

1. Even a little drop of fortune gives splendor and happiness to those who enjoy it; but this knowledge, because incomplete, is not heard from at all [literally, 'does not cause anyone to make a loud noise'].

Therefore, O king, one should not leave his fortune nor a woman in anyone's care, nor trust anyone. For:

2. Those among men whose thoughts never depart from the vulgar pleasures of women have lost even the semblance of wise men in the world.

Therefore, O you who look not (lustfully) upon other men's wives, I entreat you: hear my words! I am a servant of Indra, dwelling in this world. Whenever any occasion arises, I go to heaven. Now today a battle has commenst between the gods and the Dānavas [demons], and therefore I also am going thither. But do you, as a deed of benevolence, carefully guard this my wife until I return." So speaking he went to heaven in the sight of all. But the juggler still stood right there before them. In another moment battle-cries of warriors were heard in the air; and shortly thereafter that man's severed arm fell. And again a moment later his leg fell, and then his head and his trunk. Seeing this his wife said: "O king, you are a brother to me, so bring it about that I may enter the fire." Then, tho the king would have restrained her, she entered the fire together with the fragments of her husband's body, before the astonisht eyes of all the people. But as the king returned filled with grief on this account, that man came in and said: "O king, by your grace I have performed my lord's business in heaven, and the gods have conquered. Now I have been greatly honored by Indra and sent away again. So do me the favor of giving me back my wife." Thereupon the king and the people were helpless with astonishment and dismay. And the man said: "O king, my wife is in your harem; give the word that I may bring her forth." The king said: "Bring her." And he brought his wife forth from the harem, and stood before the king, who hung his head. Thereupon the juggler said: "O king, be not downcast; this was my juggler's art only, and not real." Then the king was pleased, and caused to be given to him the tribute from the Pāṇḍya-land, which at that moment was announst by an official. And the amount of it was as follows:

3. Eight crores of gold, ninety-three weights of pearls, fifty elephants of unrestrained fury, the perfume of whose rutting-fluid was the delight of bees; a hundred harlots, possessing glances diversified by their great store of loveliness; all this was presented by the King of Pāṇḍya as tribute, and given (by Vikrama) to the magician.

Therefore, O king, if such magnanimity is found in you, then mount upon this throne.

Here ends the thirtieth story in the Thirty-two Tales of the Throne

31. Story of the Thirty-first Statuette

Vikrama and the vampire (vetāla)

Southern Recension of 31

When the king once more was ascending the throne, another statue said: "O king, only he is worthy to ascend this throne who has the magnanimity and other virtues of Vikrama." The king said: "O statue, tell me a tale of his magnanimity." And she said: "Hear, O king.

While Vikramārka was ruling, one time a certain naked ascetic came in, and blest the king, saying:

1. "May the reverend Lord of Fortune [Consort of Çrī, that is Viṣṇu] prosper the purposes of you his devotee; that God, devotion to whom is as the nuptial gift at marriage to the maiden Salvation.

2. May the Divine Conqueror [Buddha, or Mahāvīra, the founder of Jainism] protect you, whom once in jealousy the Tempter's women thus addrest: 'What woman are you thinking on, sunk in pretended meditation, but opening your eye momentarily? Behold, tho called Savior, you do not save us, who are tormented by the darts of the love-god. Falsely are you said to be compassionate; how could any other man be more hard-hearted than you?'"

Then he gave a fruit into the king's hand, and have taken a seat he said: "O king, on the fourteenth day of the dark half of the month Mārgaçīrṣa I intend to perform a sacrifice in a great cemetery. Now your majesty is both a benefactor of others and a great hero; so be my assistant thereat." The king said: "What must I do?" Said the ascetic: "Not far from this graveyard there is a çamī tree, upon which hangs a vetāla [vampire]. You must bring the vetāla to me, in

silence." The king promist that he would do it. On the fourteenth day of the dark half of the month the ascetic took his stand in the great cemetery, with the articles for performing the sacrifice. And at dead of night the king too went to the cemetery, and the ascetic showed him the way to the çamī tree. Coming to the çamī tree by that path he took the vetāla on his shoulder; and as he was returning on the way to the cemetery, the vetāla said: "O king, to relieve the weariness of the road let some tale be told." The king made no reply, fearing to break the silence. The vetāla said again: "O king, you will not tell a story thru fear of breaking the silence. So I will tell a story; and at the end of the story, if you know the answer to the question I shall ask, and yet do not speak thru fear of breaking the silence, then your head shall be split into a thousand pieces." So speaking he told a story: "Hear, O king!

Emboxt story: The prince who insulted a brahman

On the south slope of the Himālaya there is a city named Vindhyavatī. Here dwelt a king named Suvicāra, who had a son Jayasena. One time the prince went into the forest to hunt. And in the forest, seeing a certain elephant, he pursued after it, and entered the jungle. And when by some means or other he arrived at the road to the city, and was coming back upon it alone, he perceived a certain river in the middle of the forest; and there on the bank of the river a certain brahman was performing a religious ceremony. The king's son went up to him and said: "Brahman, hold my horse there while I take a drink of water." The brahman replied: "Am I then your servant, that I should hold your horse?" Then the prince struck him with his whip; and the brahman ran howling into the king's presence and told the king. And the king's eyes were inflamed with anger, and he commanded to expel his son from his dominions. At this juncture a minister said: "Sire, why do you cause your son, who is well fitted to assume the responsibilities of kingship, to be expelled from your dominions? This is not seemly." The king said: "Minister, this is seemly; since he struck with his whip the person of a brahman, therefore he is not a fit person (to rule). A prudent man should not incur the enmity of brahmans. And it is said:

3. A wise man should not eat poison, nor play with serpents, nor revile the companies of ascetics, nor antagonize brahmans.

O minister, have you not heard the purāṇas [ancient histories]? In

olden time thru the curse of a brahman Çiva suffered a loss of his sectarian mark [liñgapāta]. And so (it is said):

4. Even tho a man may have attained high position, let him not by any means insult the reverend (brahmans). Nahuṣa, who had attained to Indra's place, fell because he insulted Agastya.

Therefore one must by all means pay respect to all brahmans. And it is said:

5. Brahmans must not be treated with disrespect, for they are revered by the Powers of the three worlds; they are to be worshipt like gods with gifts, honors, and praise. And so:

6. Who would not be destroyed by the anger of those who have made the fire to be the destroyer of all things, the sea to be undrinkable, and the moon to be subject to waning? Moreover:

7. What being is greater than that [the brahman], from whose hand the gods ever eat their sacrifices, and the fathers [manes] their oblations? And so:

8. Who would not honor those persons in the world, O Bhārata, who maintain the practice of asceticism and are honored by all the gods and men as well?

9. What being is greater than those (brahmans), who of old drank up the ocean, restrained in bonds the Vindhya Mountain, and created the gods also? And so:

10. If one desires to worship the eternal God, let him simply propitiate the brahmans zealously and by all possible means.

And so, Kṛṣṇa himself at Dvārāvatī has also said:

11. 'Whosoever does not worship a brahman as I do, even if the brahman were to smite him, curse him, and speak harshly against him, that man is a criminal and is to be chastised and punisht in the blazing world-fire; he is not of mine.' Moreover:

12. 'Whosoever wishes to worship me with supreme devotion must always revere the brahmans; in this way I am satisfied.'

O minister, let the hand by which the brahman was struck be cut off." So as he was about to have his son's hand cut off, just then the brahman came in and said: "O king, your son acted thus because of his ignorance, and from now on he will commit no further impropriety of this sort. For my sake let yon youth be spared; I am now appeased." Hearing his words the king releast his son; and the brahman returned to his own place.

End of emboxt story: The prince who insulted a brahman

Having told this story the vetāla said: "O king, of these two which was the more virtuous?" King Vikrama said: "The king was the more virtuous." Hearing this, because the silence was broken, the vetāla returned to the çamī tree. But the king returned thither again and put him upon his shoulder; and as he was coming back the vetāla again told a story. In this way twenty-five stories were told by the vetāla. Thereupon the vetāla became propitiated, perceiving his clever wit, skill in the arts, compassion, courage, magnanimity, and other virtues. And the vetāla said to Vikramāditya: "O king, this naked ascetic is endeavoring to kill you." The king said: "How?" The vetāla replied: "When you shall bring me thither, he will say to you: 'O king, you are very tired, so now turn your right side to the sacrificial fireplace (and pass around it so), and make a complete prostration, and then go to your own place.' And when you are bent over making the obeisance, then that naked ascetic will slay you with a sword, and will make a sacrifice with your flesh. And in this offering he will make me into a brahman, and by so doing will obtain the eight Magic Powers of minuteness and so on [see pages 178 and 179]." Vikrama said: "What shall I do?" The vetāla replied: "Do thus. When the naked ascetic tells you to make obeisance and go, this is what you must say: 'I am a universal emperor; all the kings make obeisance before me, but I have never made obeisance at all. So I do not know how to make obeisance. You do it first, and show me, and when I have seen it, afterwards I will do it.' Thereupon when he bends over to make obeisance, do you cut off his head. I will make an offering for you, and the eight Magic Powers shall be yours." Thus instructed by the vetāla King Vikrama did even so. And the vetāla, becoming himself a brahman, had an offering made, and made the complete oblation with the head of that naked ascetic. And the king received the eight Great Magic Powers. Then the vetāla said: "O king, I am satisfied with you, choose a wish." The king replied: "If you are satisfied with me, then raise up that naked ascetic from the dead; and whenever I shall call upon you, do you come." The vetāla agreed, and raised up the ascetic, and went to his own place. But King Vikrama gave those eight Great Magic Powers to the ascetic, and went to his own city.

Having told this tale the statue said to King Bhoja: "O king, if such magnanimity, courage, and other virtues are found in you, then mount upon this throne." And the king was silent.

Here ends the thirty-first story

METRICAL RECENSION OF 31

Once more King Bhoja, who held the earth under his sole sway, desired to ascend the fair throne, and approacht the thirty-first statue. "King Bhoja, if the courage of Vikramārka is found in you, then mount the throne at your pleasure!" said the statue. In return the king, of glorious renown, askt the statue: "Tell me, fair-hipt one, of what sort was his courage?" "Directly I will tell you this tale of Sāhasāñka [Vikrama]; hear, O king, best of princes. [8]

While this king, with firm-fixt sway, having a store of valor, and possest of glory like Indra, was ruling the ocean-girdled earth, once he was visited in the assembly by a certain naked ascetic. This ascetic's whole body was sprinkled with ashes; there were sandals of real gems on his feet; and he was a treasury of all knowledge, like a second Supreme Lord [Çiva, the divine ascetic] in person. And (the king) saw upon his forehead the three-line (çivaitic sectarian) mark in ashes. And when the high-minded king saw this great ascetic, in amazement he graced him with radiant (words of) homage. And he, decorating the hall on all sides with jasmine-flowers brilliant with their tootht buds, said to the king: "Wandering about in the confines of all countries and in all the islands, great king, I have acquired a certain magic. With this I desire to make a sacrifice within a wood at dead of night. If your majesty will be my sole assistant, then it will be fruitful." Vikramāditya agreed to the ascetic's words, saying "So be it;" and he departed. And the king visited him at dead of night in the wood. "What must I do now, wise sir? Instruct me." "There is nothing for you to do except to bring hither a vetāla. Such a courageous deed as this can be performed by you, Vikramārka; quickly bring the vetāla, since you are pure and your soul is composed, and so make my sacrifice fruitful, O King Sāhasāñka ['Markt by Daring']." [29]

Hearing his words the wise and intelligent king set out, full of courage and daring, eager to bring the vetāla. In the night, whose darkness was so dense that a needle would have pierst it, he went out fearlessly, with his sword as his sole companion, in a southerly direction. He came into a wood which could hardly have been pierst by the rays of the sun. It was infested by crowds of hyenas, and full of elephants mad with passion; it failed to reveal the objects of the sense of sight; it was full of ravenous rākṣasas and infested with quantities of ferocious çarabhas [a mythical beast], serpents, and lions; it contained many kapittha, bread-fruit, and other trees [the text is here unintelligible]; in it were thickets that were the scene of the play of crowds of boars and buffaloes; it was a very abyss of an abyss, a terror of terror, a bewilderment of bewilderment, a death of death, in very truth; it was indescribable, terrible, beyond the range of speech and thought. And the king, like unto Smara [Love], took thought of [smar-] the (magic) art of raising up vetālas. And when the vetāla had been transferred from the stem [literally, shoulder] of a çiñçapā-tree to the king's shoulder, he said to the king: "O king, listen to this tale, which will while away the time; for agreeable conversation is an ever-recurring provision for a journey." [46]

Emboxt story: The prince who insulted a brahman

In this northern country there was a city rich in luxury, named Viçrāntā, like a second Amarāvatī [city of the gods]. In its palaces lovely houris, weary from (amorous) delight, as they enjoyed the water of the slow-moving Ganges, were rejoist by kādamba-birds with the winds from their flapping wings as with fans; while the heavenly river

[Ganges], full of çāivāla and lotus plants, çaphara fish and cakravāka birds, was a cause of delight by reason of the reflected faces of courtezans going into their palaces. In its streets, where day and night seemed alike because of the rays from the jewels of its pinnacles, an amorous woman scarce dared go forth to an appointment (with her lover, because of the light). In this city there was a king far-famed under the name of Vicārapara, in might like a second Indra, in whom the earth enjoyed a truly great ruler. He made the world glorious, and made the fame of King Yayāti of old seem stale. This victorious king, ruling continuously over all this earth, had a son named Jayasena, who, when he reacht the period of ripening manhood, the cause of manifold wickedness, became entirely devoted to vices, and bereft of insight. He was bent on slaughter, and his bow thirsted ever after the flesh of deer and other beasts. One time he went into a wood ever filled with animals, where his mind became intent upon the swiftness of a fleeing gazelle, so that by the swift legs of his horse he traverst a long distance. The gazelle then eluded the range of his eyes and disappeared, while the king's son turned back, disappointed by the failure of his attempt. The evil prince was distrest and tormented with hunger and thirst; and as he came out from the wood he saw in front of him a great river, like the Ganges. [70]

There the youth saw a brahman, who had been performing his midday rites, and insolently, because his mind was evil, he said to him: "Brahman, you hold this horse at once, and when I have drunk of the water I will be back immediately." Thus addrest by him the brahman, filled with anger, replied: "Am I your servant, king's son, that I should hold your horse? Do you say this thru ignorance, or arrogance, or presumption, or just youthfulness, or thru childish depravity due to passion?" When the brahman spoke thus the king's son became very angry, and beat him with his whip, being led astray by the presumption of youth. The noble brahman's heart was troubled by the distress caused by the whip's strokes, and he went to the king's courtyard and made an outcry. The king, being on his seat of judgment, summoned the brahman, and listened to the whole story of what his evil-minded son had done. And by various actions of reverence he managed to quiet the wrath of the noble brahman who had been insulted by his son's evil deed. But to his son the king spoke, with his eyes inflamed with anger, and said: "You have defiled my fair fame, in that you have insulted a brahman. Evil boy, the very tale of your action is the cause of great distress to me; nay more, even your very name is a thorn in the side of my renown today." Thus rebuking his son with many harsh words, he instructed his minister, who knew his duties and performed the king's commands well: "Expel from my kingdom that boy who has done violence to a brahman; give heed to this injunction which I give you, it admits of no altering. This verse is well known among the people, from the ancient conversation between Kṛṣṇa and Yudhiṣṭhira, which eulogizes all good conduct, righteousness, and generosity: 'One who has lost his fortune hates astrologers, one who has lost his vital powers hates physicians; (only) one who has lost both fortune and vital powers hates brahmans, O Bhārata.' 'A wise man should not eat poison, nor play with serpents, nor eat forbidden food, nor antagonize brahmans.' 'Of old, because of the anger of brahmans, Çiva lost his sectarian mark, the family of the Yadus was destroyed, and the sea was dried up.' This principle has been tried and accepted, and spread abroad thruout the three worlds; therefore one should never at any time insult brahmans. If mercy is shown him on the ground that he is a boy, then my family will be destroyed without any doubt; so I have no desire for

that. There are many such reports of similar sayings upon earth. You must without fail expel him from the kingdom." [108]

Thus instructed by the king, who walkt in the path of good conduct, the minister arose deferentially and said: "O protector of the people, this is your only son whom you are casting out; how can the sole support of your kingdom be exiled, my lord? The noble brahman was completely satisfied and showed great lenience; my lord, do you also be prudent and forgive this single exhibition of passion." Thus urged by his minister, the duty-knowing king merely replied: "Then let his hand be cut off." When the king had given this command to his minister, the brahman addrest him, restraining his purpose: "O illustrious king, restore this youth, the last of your line, to your affection as before, and be gracious to him, if you have any love for me. If you do not abandon your displeasure and show favor to him, I will slay myself; have no doubt of it, O king." Thus by that same brahman the king's son was saved. [123]

End of emboxt story: The prince who insulted a brahman

Telling this story, the vetāla askt: "Tell me, O king: of the brahman and the king which one was (the more) praiseworthy?" Vikramārka said: "I think the king was (the more) praiseworthy." And hearing his words the vetāla went back again. Once more King Vikramārka fetcht him, and again, having told a story, he went back to the forest. Twenty-five times he fetcht him in this manner; and then the vetāla became propitiated by his courage, and gave the eight Great Magic Powers to the Sun of Valor. Such is the story of King Vikramārka, who was full of manliness and courage.

Thus the statue related to Bhoja.

Here ends the thirty-first story

Brief Recension of 31

Again a statue said: O king, listen.

While the king was reigning, one time he became graciously disposed to an ascetic, and said: "Reverend sir, ask for what you wish." Said he: "I will make a sacrifice; do you be my assistant at it." So the king was sent by the ascetic to bring a vetāla ['vampire'] in silence. The vetāla devised a means to make the king speak; and when the king spoke, the vetāla went back again. Having done this twenty-five times, tho he had to keep going back and forth again and again, he was not disheartened. Seeing this the vetāla became appeased, and gave the king the eight Great Magic Powers; and the king askt him for a boon, saying: "Come into my presence when I summon you."

The statue said: O king, let him who has such magnanimity ascend this throne.

Here ends the thirty-first story

The Jainistic Recension has here "Haunted house." See below, p. 257

32. Story of the Thirty-second Statuette

Vikrama's power and magnanimity

SOUTHERN RECENSION OF 32

When the king once more was mounting the throne, another statue said: "O king, only this Vikramārka and no other is worthy to mount upon this throne.

There is no king in the world like this Vikrama. He traverst the earth subduing all his rival kings with a mere wooden sword, and ruled with undisputed sway. Subduing the powers [çaka] of others, he extended his own power; he was thus a veritable Çaka [see note in my Critical Apparatus]. All the kings which are on earth he reduced under his sway; he put down all evil men, removed the poverty of all beggars, and put an end to all famine and grief and the like. All this Vikrama did. Therefore there is no king like Vikramārka.

If such courage, bravery, fortitude, magnanimity, and other virtues are found in you, then do you mount upon this throne." And hearing this the king was silent.

Here ends the thirty-second story

THE METRICAL RECENSION has here "Bhaṭṭi as minister." See below, p. 247

BRIEF RECENSION OF 32

Again a statue said: O king, listen.

Such was the courage of Vikramāditya. To serve others he did not spare even his own body. By the might of his sword he enjoyed [possest] the earth. How can his heroism be adequately praised? He had magnanimity like that of Yudhiṣṭhira; his power [çaka] was establisht everywhere. He made the whole earth free from distress, and banisht misery and poverty.

O king, let him ascend this throne who has such magnanimity.

Here ends the thirty-second story.

THE JAINISTIC RECENSION has here "Poverty statue." See below, p. 259

Conclusion [33]

The thirty-two nymphs, curst to be statuettes, releast from the curse

Southern Recension of 33

Once more the statue said to King Bhoja: "O King Bhoja, such a king was Vikramāditya. But you also are no commonplace man; both you and he are incarnations of Nara and Nārāyaṇa [both forms or emanations of Viṣṇu as Supreme Spirit]. At this present time there is no king superior to you, since you are very pure of conduct, skillful in all the arts, and distinguisht by magnanimity and other virtues. By your grace we thirty-two statues have now been releast from trouble; our curse has been lifted." And Bhoja said: "How did your curse occur? Tell me the story of its origin." When he said this the statue replied: "Hear, O king. We were thirty-two divine nymphs, companions of Pārvatī, and were placed very high in her regard. Hear our names one by one. [10–17]

[*For the names, see page* 261.]

One time as we were seated upon a priceless throne, the Supreme Lord [Çiva] glanst at us with wanton affection. The goddess Pārvatī saw him, and in her anger she curst us, saying: 'Become lifeless statues and be attacht to Indra's throne.' Then we fell down before her and begged for a release from the curse. The goddess's heart became moist with nectar of pity, and she said: 'When this throne shall have been brought to earth by Vikramāditya, and when he, after ruling upon the throne for many years, shall have died, this throne will be buried in a certain pure spot of earth. And after this it will come into the hands of King Bhoja. He will take it to his city and have it set up; and when he tries to mount it he will enter into conversation with you. And then you will tell to Bhoja Vikramārka's Adventures, whereupon there shall be an end to your curse.' Therefore we are pleased with you; choose a wish." King Bhoja said: "What is there lacking to me? I have a complete store of riches. Nevertheless for the sake of others I will choose something. Whatever mortals shall hear or recite Vikramārka's Adventures, let their might, majesty, glory, fortitude, magnanimity, and the like be increast. Let these Adventures be eternal and indestructible upon the surface of the earth. To those who hear them, let there be no danger from spirits, ghosts, goblins, female vampires and hobgoblins, pestilences, demons, and the like. Let there be also no danger to them from serpents and other (reptiles)." The statues said: "King Bhoja,

be it just as you say." Thus granting him his wish they all went to their own abode. And King Bhoja placed that throne upon a shrine inlaid with bright gold and the nine priceless gems, and upon it set up (a statue of) Maheçvara [Çiva], and worshipt the god and the throne with the sixteen-fold oblations. And he ruled the earth, protecting by his righteous laws all the castes and the āçramas [the four stages of human life, see page 82, lines 13–17].

Hearing this tale as told by Parameçvara [Çiva], Pārvatī was greatly delighted.

This is the end of the stories of the thirty-two statuettes

Metrical Recension of 33

"You also are a Vikrama, in that your courage and magnanimity are equaled by no other [punningly: 'your courage, magnanimity, and valor (vikrama) are equaled,' etc.]. There is no king like you upon earth, O best of princes. Therefore you are an incarnation of Nārāyaṇa [Viṣṇu] come to save the world. By your grace we are freed from a curse." "Tell me how that was, O statue; I am very curious." Thus askt the statue said: "King Bhoja, hear the list (of our names). [6–14]

[*For the names, see page* 261.]

All of us were attendants of the goddess Pārvatī, high in her favor, and our hearts were filled with bliss. One time, seeing the god [Çiva] seated upon his jeweled throne, we became desirous of union with that so handsome deity. Seeing him and seeing us, the goddess Pārvatī was as it were aflame (with jealousy), and curst us: 'Become lifeless statues upon earth, and receive dexterity of speech just like men.' Thus the goddess curst us. When we entreated her she said: 'When the gallant Adventures of Vikramārka shall be told by you to King Bhoja, then you shall be releast from the curse. For this reason we have prevented you from mounting the throne, that we might be releast from our curse, the accomplishment of which depended on your favor. Choose a wish, King Bhoja; we grant your desire." Thus addrest by the group of statues, King Bhoja replied: "Statues, by your grace I have everything that could be desired. What greater boon could I ask for than the sight of you? Nevertheless let all the (magic) powers be granted to the men who shall hear these Adventures of Vikramārka which you have proclaimed to me." Saying "So be it," they praised King Bhoja, the crest-gem of heroes of fair renown; and all the statues were greatly pleased with him. And Bhoja mounted that throne, famed upon earth, and ruled this world devoted to the worship of Çaṁkara [Çiva].

Here ends the thirty-second story in Vikramāditya's Adventures, or the Thirty-two Tales of the Throne

This is the end of the Stories of the Thirty-two Statuettes

Brief Recension of 33

Such were the stories told by the thirty-two statues, one by one. "O king, why praise Vikramāditya? You also are no commonplace person; you also are a divine incarnation. And it is said:

1. The person of the king is formed by taking lordliness from Indra, majesty [heat] from Fire, anger from Yama [god of death], wealth from Vāiçravaṇa [Kubera, god of wealth], courage and steadfastness from Rāma and Janārdana [Kṛṣṇa = Viṣṇu].

Therefore the king's person is a divine incarnation. By your grace we are freed from a curse." Then the king, King Bhoja, said: "Who are you, and by whom [or, why] were you curst?" They said: "King Bhoja, we were all companions of Pārvatī. One time the Lord [Çiva], the slayer of [the demon] Andhaka, approacht us, making love to us. And we desired him in our hearts. Bhavānī [Pārvatī] learned of this (and said): 'You shall become lifeless statues.' Thus we were curst. But then she granted us mercy (saying): 'You shall have the power of speech in the world of men, and when you shall tell Vikramāditya's Adventures before King Bhoja, you shall be releast from the curse.' So by your grace we have been releast from the curse. Now we are pleased with you; O king, choose a wish." King Bhoja said: "I have no desire for anything." Thereupon the statues said: "Whoever shall listen to this tale with intelligent and conscious purpose he shall possess lordliness, heroism, dignity, majesty, fortune, sons and grandsons, gl'ory, victory, and all such boons." Having given this boon they were silent. King Bhoja placed (images of) Gāurī [Pārvatī] and the Lord [Çiva] upon that throne, and held a great festival; and he continued his reign happily.

This is the end of the Thirty-two Tales of the Throne

Jainistic Recension of 33

When the thirty-two statues made of moonstone gems had thus praised the virtues of the noble Vikramāditya in thirty-two tales in the assembly of the noble King Bhoja, they appeared before him as thirty-two divine nymphs of glorious beauty, wearing resounding rings and ornaments, and said: "O king, by your grace we are releast from a curse." The king then askt: "Who are you, and whose was this curse, and how are you releast?" They said: "O king, we are thirty-two divine nymphs, body-servants of the noble Purandara [Indra]; and our names are:

[*For the names, see page* 261.]

One time in the heavenly grove we saw a certain great saint, with lean body and limbs defiled with filth, and laught insolently at him. Finding this out, the noble Purandara was angry, and curst us, saying: 'Shame, you evil and wicked women! You shall become immovable like stones!' Thru his divine power we became such, and were placed by Indra upon his own throne. And when Indra in his pleasure gave this throne to the noble King Vikrama, he said: 'When in the assembly of King Bhoja in the world of men you shall truthfully praise the virtues of the noble Vikramāditya, then you shall receive again divine bodies and be permitted to come to heaven, and not otherwise.' Therefore, O king, by your grace we have today obtained a release from our curse. So we are pleased with you; choose some wish." Thereupon the king said: "I will make no request, for I am in need of nothing." The statues

then said: "O noble King Bhoja, whoever shall read, hear, recite, or apply [that is, imitate in his life] these 'Vikramāditya's Adventures,' adorned with the words of (us) divine nymphs, shall be blest with fortitude, glory, fortune, and the attainment of all happiness." Having given this boon the divine nymphs went to heaven. But the noble King Bhoja long ruled in royal majesty over the ocean-girt earth, with unimpaired power.

This is the end of the Thirty-two Tales of the Throne

Sections peculiar to individual recensions

See page xii of my Introduction for an explanation of the position of these sections.

Metrical Recension, Story 32

Bhaṭṭi becomes Vikrama's minister

Once more King Bhoja, desiring to ascend the great throne of Indra, approacht the thirty-second statue. And she, surpassing all men in her marvelous insight, clapt her hands and smiled, and straightway said to him: "Great king, you must have extraordinary persistence in daring, since you would mount the throne of such a prince." "Of what sort was he? Tell me, fair one." Thus enjoined by the king, she spoke again, shining like white camphor with the loveliness of her gleaming teeth: "O king, listen to a tale of that treasure-house of the arts, a tale lofty with virtues. [9]

After Bhartṛhari, weary of life, departed and voluntarily gave up his kingdom rich in grain and treasure, and went into the forest, King Vikramāditya, adorned with rare virtues, succeeded to his kingdom with the consent of all the ministers. And he ruled the land well, extending his fame among the people, exhibiting constant righteousness, and pleasing all his subjects. Once this most glorious, noble-minded, and prudent prince went forth alone by night in Ujjayinī to examine the city. He carried his sharp thin [literally, 'creeper-'] sword, like a tongue-envenomed, coiled serpent; and he was provided with a dark coat, turban, and girdle, and perfumed with musk. Then slowly, in the mass of darkness black as a tamāla tree, darkness which had become so dense that it blockt the range of the eyesight, the king, a store-house of extraordinary magnanimity, fortitude, and manliness, wandered over all the streets, both long and short. And observing one after another all the things that happened in each of them, for some time that prince wandered about thus. After this, in the heavenly pond [the sky], whose lotuses are gleaming stars, cloud-elephants began to come up and to cross it in play; like lotus-buds [saṁvartikā] cast up by them, flashes of lightning gleamed, and then like water spouted from their trunks the drops of the rain-storm fell. [29]

Then the king went into a certain pavilion, one of the city's ornaments, and while the great storm raged stood there cheerfully. And perceiving by sound (since the darkness prevented sight) the presence of a certain man, he askt him, graciously: "Tell me, who are you, fair sir, and why are you standing here?" Thus askt the man said: "I am a chance arrival; I am staying in this sheltered spot solely to rest." As they were thus conversing agreeably with pleasant questions, at that time somewhere a certain Gāulī [= the more usual Gāurī, a name of Çiva's consort] cried out with a loud voice. Then the king askt him: "What does the Gāulī say?" And he answered: "The Gāulī says that in the north-flowing river a corpse is approaching, in water up to the navel." A moment later, in another place, a certain Çivā [= Gāulī] cried out; and being again askt by the king the man said: "A great loin-cloth containing ten thousand gold coins is coming down (the river), tied about the hips of that same corpse." Hearing his words, and bent on proving them, that Sāhasāñka [Vikrama] straightway went out fearlessly in the night. When he got to the terrible torrent, with its great waves of many billows, swelling high with crowds of ghostly beings, and with its deep pits and whirlpools, he dived into it without fear, in spite of the flood of water, and stood there waiting for the right moment, banishing all dread. Then, when the corpse caught against his feet, he laid hold on it violently and dragged it to the bank. And perceiving the loin-cloth he seized it, and returned again. But the golden coins the king counted one by one and cast away; for he regarded clods of earth, stones, and gold as all alike. [**54**]

And returning to that pavilion again he complimented highly the man who stood there, and told him the whole story. Hearing all the king's words, that sharp-witted man said: "Of a surety your worship must be a kṣatriya, noble sir." Then the king, the noble ornament of the earth, laid this all up in his heart, and returned to his own palace. In the morning, when the glorious king had arisen and performed all his religious duties, he took his seat upon his state throne, attended by his chief ministers. And then straightway, thru his officers who did his bidding, he caused the stranger whom he had met at night in the pavilion to be brought in. And when the wise man arrived in the assembly, the king questioned him, with markt signs of affection and respect: "Who are you? Tell me truly; I am curious to know." Thus askt, he answered clearly, delighted at heart: "Hear, great emperor, whose sway has made ordinary kings the ornaments of its crest! Make your mind attentive for a little, O treasure-house of mercy! Bhaṭṭi am I; long ago I went out from this very city, to travel about the whole ocean-girt earth. I dealt much in commerce, and then bestowed on worthy persons the great wealth I obtained thereby, losing all desire for the attainment of riches. And in the various countries I inspected the manifold wonderful things, and studied the marvels, and learned the secrets of knowledge [magic art ?]. And as I journeyed from the north, I arrived at the auspicious shrine of Hiñgula, which is a market for both virtue and commercial wares; it is the mother-of-pearl for the two pearls of enjoyment and salvation. Here, in a field that had magic properties and was full of all manner of marvels, I praised the Supreme Goddess Hiñgulā, Granter of Wishes, who was attended by sorcerers seeking the magical accomplishment of various objects. Some of them sought magic powers of the body, others magic elixirs, others knowledge; others were desirous of wealth, and still others longed for the (eight) Great Magic Powers [see Story 21] and the subsidiary Magic Powers. Having worshipt her with ascetic practice, by her favor I obtained clear insight, that

reveals the truth of things, and another boon. Returning thence I worshipt at various glorious places of pilgrimage, and gradually came at my leisure to this city." [88]

When he had spoken thus in the midst of the assembly, the king was pleased, and told of his own adventures. "When you, Sir, had gone forth from this city, your mind being filled with a desire to see the wonders of the earth, O best of wise men, after that I entered into a temple of Mahākāla [Çiva], and attended the Overlord of all the earth, the moon-crested god, whose evening dance-revel, as if by infuriated bees, whirls the circle of the constellations about, so that it gets no rest at all from its wanderings. This compassionate god I propitiated by ascetic practice, and he appeared to me and graciously gave me any boon I might wish for. I obtained two boons from the god; one, that my death should be at the hands of no other than the son of a girl a year and a day old; and again, that I should have knowledge of the language of all creatures. And so I returned to my own city. After this I was once summoned by the lord Indra, and visited Sudharmā [the gods' assembly-hall], the home of happiness [su-kha] and righteousness [dharma]. There I beheld the Thousand-eyed [Indra] in person, the Wise One, casting his eyes upon the skillful dancing of Rambhā and Urvaçī. At this time the god, wishing to establish a distinction between them in cleverness of dancing, askt me, and I told him just how it was. So, pleased by my excellent knowledge of the art of dancing, the lord of the worlds gave me his great throne of state. 'Sitting upon this throne, rule the world in happiness for a thousand autumns, O king.' Thus he blest me; and I took that throne, adorned with thirty-two statues endowed with eloquent speech, and came back from heaven to this city. Thus, O blameless one, I have told you of my adventures. But from now on, all this my kingdom and my life shall be in your care; I shall lay down the burden and seek a rest." [117]

Thus respectfully addrest by the noble King Vikramāditya, the excellent Bhaṭṭi was delighted, and said: "Great king, who can have such ability, abounding in all marvelous qualities, as you? You are surely an incarnation of Viṣṇu. Now I will this day give unto your majesty, simply by my wisdom, O king, another thousand years upon earth, without any doubt." When he said this, the king askt him: "How can this be?" And the wise and noble minister spoke again to the king: "Spend six months sitting upon your throne, giving your mind to your kingdom; and spend the other six months (of each year) in travel abroad; thus you shall live for two thousand years." Hearing this the king, supreme in praiseworthy virtues, applauded the idea, together with his councillors and ministers. So the king, with Bhaṭṭi's aid, ruled his kingdom with care, and continually gave satisfaction in gifts to both plaintiffs and defendants (in suits brought before him). He wore out his own body in the service of others; and he made this entire circle of the earth free from distress. He was refresht by the nectar of the clusters of flowers on the glorious ['lotus-'] crests of the circle of vassal kings surrounding his foot-stool. His glory, like a female ascetic, had Mount Cakra for her robe of meditation, Mount Meru for her professional staff ['staff of livelihood'], heaven and earth for her black bodice. The fire of his majesty increast mightily, even along with [that is, in spite of] the falling of floods of tears from his enemies and from fair-eyed women [for love of him; or, perhaps, '... tears from his enemies' fair wives']. By the greatness of his generosity Dadhīci, Çibi, Jīmūta, Karṇa, and Jīmūtavāhana [famous givers of old] obtained glory like the sun. His swift horses choked the oceans completely, as with a mighty dam, with the dust of the earth that arose from their feet. His army, boundless like the

ocean, in full battle array [literally, with mouths (faces) on all sides], swallowed up the noble kings his rivals on every hand. Lakṣmī [Fortune] washt off in the pure water of his sword-blade [a poor pun; the word for 'blade' also means 'stream of water'] the impure stain of her association with base princes. At the resounding rattle of his magnificent [? laṭaha] drum of attack, lions and noble kings were frightened into leaving their secret hiding-places. As at the frown of Yama [god of death] appearing at the time of the end of the world, even so with the mere sound of his bow-string he threw his enemies into terror. The Tortoise, the serpent Çeṣa, and the Great Mountains (who normally support the earth) cast upon his pillar-like breast this whole burden of the world, and enjoyed a long rest. The eight Magic Powers, permanently acquired by the possession of the six imperishable virtuous qualities, and yielding all desires, were constantly with him. Out of his heart there shone forth with constant and abundant glory the sixty-four arts and the fourteen sciences, attended by rare virtues. I believe that probably not even the Lotus-born [Brahmā] or the Lord of Serpents would be able to define the multitude of his virtues. This Vikramāditya dimmed the glory of the perfume of the rutting-fluid that drips from the temples of the world-elephant; how can he be described by the speech of such as me? With rescuing the poor and helpless, with deeds of compassion, mercy, and prowess, with seizing all the possessions of his foes, with protection of all the four āçramas [stages in the life of man], and with excellent virtues, this king increast the devotion of all his subjects and brought contentment to the universe. [165]

King Bhoja, if you are like unto him in courage, daring, valor, fortitude, magnanimity, and other virtues, then enjoy this throne, my lord.

Jainistic Recension, Section V

Vikrama wins the kingdom from Agnivetāla

Then that kingdom of Avantī, being rulerless, was infested by a certain deity named Agnivetāla ["fire-vampire"]. And every time the ministers created a new king, in each case he would kill him by night. And he could not be appeased by any means, so that the court officers were at a loss to know what to do. At that juncture Vikramāditya came back from abroad; he was not recognized, because he took on the guise of a common man. He said to the ministers: "Why is this kingdom without a head?" They told him about the matter of the vetāla. Said he: "Then make me king today." And thinking "he must be a hero" they made him king. And after enjoying the pleasures of royalty all day long, at night-fall he caused an offering, with all manner of oblations, to be placed beside his own bed, and himself sat down upon the bed and kept awake. Then there came the vetāla, of black and fearful aspect, and stood upright, looking the offerings all over carefully. Then drawing a sword he was going to kill the king, when he was addrest by Vikrama thus: "First take the offering, and afterwards I am at your service." Then he took the offering, and was pacified, and said: "O hero, I give you the kingdom; but you must give me an offering every day." So speaking the vetāla went away. Then in the morning the ministers, seeing the king alive, were delighted and said: "This is certainly a rare hero." [14]

Thus every day the vetāla came and received an offering. One time the king askt

him: "Vetāla, how much power have you, and how much knowledge?" Said he: "Whatever comes into my head I can do, and I know everything." Then the king said: "What is the extent of my life?" And he replied: "Your life shall be a hundred years." Said the king: "A gap has occurred in my life; so do you make it either longer or shorter by one year." Then he said: "No one can make your life either longer or shorter." Then the vetāla took the offering and was gone. But on the next day he found the king standing there without having made any offering, and was angry, and said: "Wretch, why have you made no offering today?" Said the king: "If no one can make my life either longer or shorter, why should I make an offering every day? Stand forth to fight with me!" So speaking the king took his sword and stood forth. Then the vetāla was propitiated by his courage, and said: "O king, great hero, choose some wish; for the appearance of a god is never without result." Then the king said: "If you are appeased, then whenever I appeal to you come to me and do my service." This was agreed to by the god, and he went to his own abode. Then in the morning the ministers with great pomp performed the coronation ceremonies of Vikramāditya. [28]

Jainistic Recension, Section VII

Vikrama's conversion to Jainism by Siddhasena

Now while King Vikramāditya was thus ruling his kingdom, there was once among the noble Vidyādhara-race a sūri [title of religious teachers and saints, especially Jains] called the reverend Vṛddhavādin. He was the pupil of the reverend teacher Skandila, and belonged to the family of the reverend sūri Pādalipta, who converted his majesty King Maruṇḍa, the emperor of the thirty-six hundred thousand people of Kanyakubja. One of his pupils, the reverend Siddhasena Divākara, famed under the name of Sarvajñaputra [Son of the Omniscient], was wandering about once over many lands, and came to the outskirts of Avantī. [5]

And as the sūri Siddhasena came along, and the Sarvajñaputra panegyric was proclaimed before him, he was seen by his majesty Vikramāditya, who had gone out (from the city) on a royal pleasure-trip. To test him he made a mental obeisance (only) to the sūri. But the sūri raised his hand and spoke a benediction. The king said: "Why is a benediction given to us, when we rendered you no obeisance? Is this efficacious when received?" The sūri said: "This is given to one who made obeisance; and you did not fail to greet us. For the mind is always supreme, and to test our omniscience you greeted us mentally." Then the king, delighted, dismounted from the back of his elephant, and greeted him, and had a crore of gold brought to him. The teacher would not accept the gift thru lack of avarice, nor would the king take it back, because it had been once given. Therefore with the permission of the sūri it was applied by the men of the congregation to the repair of ruins [broken-down temples ?]. And in the king's record-book this entry was made:

1. "Upon the pronouncing of a benediction from a distance with outstretcht hands, the king gave a crore to the sūri Siddhasena."

Then the king went on to his amusements. But the sūri entered the city with great pomp. At this time the reverend congregation of Avantī said: "Lord, here in the

temple of Mahākāla [Çiva] the Image of the Holy Jina has been taken down and a symbol [liñga] of Çiva has been set up by the brahmans, acting by authority of the king. So do you devise some plan. For:

2. For the sake of a god, a guru, or a congregation, even the army of a world-emperor may (without sin) be shattered by a noble saint in anger, who possesses the (magical) power of swift motion [pulāka]."

Hearing this matter of concern to the church [or, to religion] the sūri composed four stanzas to promulgate the doctrine; and then he went to the palace, and recited a stanza in the presence of the king, using the door-keeper as his mouthpiece [that is, he had the door-keeper announce his coming to the king by means of this stanza]:

3. "A monk has come desiring to see (the king), and stands halted at the door, holding four stanzas in his hand. Is he to come in or go?"

Hearing this verse Vikramāditya caused the following verse to be said to him in reply:

4. "Let him be given ten lacs (of money) and fourteen royal grants, and let him that holds the four stanzas in his hand either come in or go."

Then hearing this verse the sūri went into the royal audience-chamber, and seeing the king in the eastern quarter spoke a verse to him, as follows:

5. "Where did your majesty learn this unheard-of science of archery? A quantity of arrows [the word may also mean "beggars"] approaches near at hand, while your bow-string [also means "virtue"] flies to a distance [that is, is renowned afar]."

Then the king left the eastern quarter and stood in the southern. Thereupon the sūri recited the second verse:

6. "Falsely are you praised by the wise, saying that you always give everything; for your enemies have never been given (the sight of) your back, nor other men's wives your embraces."

Then when the king took his stand in the western quarter, he recited the third stanza, as follows:

7. "When you set out on the march, O king, the hearts of your enemies, like jars, are crackt (with fear); but it is the eyes of their fair women that pour forth (water of tears of sorrow)! A great marvel is this!"

Then when the king took his stand in the northern quarter he recited the fourth stanza, as follows:

8. "Wise Eloquence hangs on your lips, O king, and Fortune clings to your glorious hands; is Fame angry with you, that she roams abroad [that is, that your fame is spread abroad far and wide]?"

Hearing these four stanzas the noble Vikrama arose from his throne and made obeisance to the reverend sūri Siddhasena, and said: "Lord, I give your reverence the rulership over the four quarters of the heaven." Then the reverend sūri said: "O king, what is rulership to us great seers, who know no difference between a blade of grass and a gem, between a clod of earth and a piece of gold? This that I have undertaken to do was for the purpose of converting you to (the true) religion, not of obtaining riches. For:

9. We are weary with praising the king for virtues that are after all [api] unreal, eloquent here out of avarice, zealously active tho' speaking lies; truly if this power of desire is unimpaired, just as in the case of others [non-ascetics], then the prince of ascetics is as much an object of contempt as a grass-blade.

> 10. Shame on you, debased kali-age! Go to destruction! What a perversion is this? Alas, the behavior of the learned in the scripture appears like that usual among barbarians! Some bring the blessed goddess of eloquence into market to sell her, and others pitilessly expose her whole body for inspection."

Hearing this the king was amazed at heart; and he placed the sūri upon a throne at his own right hand, and then mounted himself upon his throne. Thus every day the time past in faultless conversation upon the Fourfold Knowledge [the knowledge of dharma, religion; artha, worldly success, wealth; kāma, love; and mokṣa, final salvation; these are the four objects of human desire].

One time the king said: "Reverend sir, you must pay homage to the reverend Great Lord [Çiva], the Lord of the Gods, who is revered by all the gods and demons, and who has his seat in the Mahākāla temple." Then the sūri said: "If I do homage to the god, his symbol [liñga] will be cleft, and that will displease your majesty." Then the king said: "Never mind, perform the homage." Said he: "Then listen." Then placing himself in the lotus-seat position, he began to praise God with the Thirty-Two (Hymns of Praise), beginning thus:

> 11. "(I praise) the Self-existent, the Thousand-eyed One [the Indra, or cryptically King] of (all) Beings, the manifold, who yet bears the single mark of imperishable being; the imperceptible, unimpeded All-world, who has neither beginning, middle, nor end, and knows neither good nor evil."

At the very first verse a column of smoke arose from the liñga. Then the people spoke thus: "The revered Rudra [Çiva] is now going to reduce the monk to ashes with the fire of his third eye (for his blasphemy)." Then first a light came forth, like a flash of lightning; and next the image of the reverend Pārçvanātha [the twenty-third Jain or saint-hero of the Jain cult] appeared. Then the king askt: "Reverend sir, what miracle is this that we see? Who is the new god that has appeared?" Then Siddhasena said: "In olden time there lived in this city of Avantī the son of the noblewoman [çreṣṭhiṇī] Bhadrā, named Avantīsukumāla [= Avantīkumāra? see page 12, middle], who like Çālibhadra [see Bloomfield, JAOS. 43.257–316] enjoyed to the full the youthful embraces of thirty-two wives. Once when he heard the text of the Nalinīgulmavimāna [Lotus-Cluster-Car, a Jain text] read by the lips of the noble sūri Suhastin, he was awakened to a recollection of his previous existences, and entered the (Jain) order (of monks) by night. Because he had connexion in a cemetery with a she-jackal, who had been his wife in a former birth, he died, and attained the Lotus-Cluster-Car. His son had the Mahākāla temple built on the spot where his father died. And in time this was taken over by the brahmans, and a symbol of Çiva was set up there; but now the revered Pārçvanātha, pleased by my hymn of praise, has made his appearance." Hearing this the king in an edict gave a thousand villages to the god, took upon himself in complete and regular manner in the presence of his guru the twelve vows (of the Jain faith), and praised the reverend Siddhasena, his religious instructor, saying: "How great is the Master's intellectual power!

> 12. Words of gleaming brightness, as it were just past over a whetstone; a combination of sounds [bandha] that is a swift messenger of both praise and reproach at the same time, like the Bisexual God [Çiva, in his form as half-man, half-woman]; the meanings coming out clear as a creeper thrown up against the sky; flavor charming as nectar oozing from the moon's disk if it were slightly flaked off; this certainly is the vital secret of poetic art, and not a resonant beating of verbal drums.

13. Whose foot does not dance at once, when it is scorcht with hot gravel? Who has not the power of speech when drunk [sekima; cf. English slang 'soused'] with mango-juice? But he who can to some extent stir into motion both these powers by (artistic) elixirs that gush with torrents of nectar, he is truly without a peer at all times.

14. There are many poets, each brilliant in his own way, who busy themselves at their own pleasure with the art of poetry, which is the refuge of the wise in this unprofitable round of existence. But 'tis rare to find some genuine poet, who can produce or speak milk-sweet words, exquisite in composition."

Thus the king praised his reverend guru Siddhasena. Once upon a time, in the noble Vikrama's assembly hall, which was enlivened by the entertaining exhibitions [keli, amusements] of artisans skilled in all the arts, the reverend guru Siddhasena spoke this wise saying:

15. "If this Fortune was produced by yourself, then she is a daughter; if by your father, she is evidently a sister; if she is the result of intercourse with others [punningly: if she has intercourse with others], then she is not your wife; so the minds of the wise are bent on renouncing her."

Hearing this the king, who was ever quick to give heed ["was a crest-jewel of listeners"], was startled in his heart, and reflected: "Ah, it is indeed true that this Fortune is worthy only of being abandoned, not worthy of being enjoyed [useful for charity, not for personal enjoyment]. For:

16. (Even) stupid men mount upon seats of ease, and those who possess them upon elephants and horses; betel and such (luxuries) are eaten by actors and libertines; elephants and other (beasts) devour food; even sparrows and other (birds) dwell in mansions. Such creatures are not fit objects of praise. That man is truly worthy of praise upon earth who actively engages in giving to people their desires [or, perhaps: who virtuously gives to people their desires]."

Thus reflecting in his heart the noble King Vikrama paid the debts of the whole earth by an enormous largess, sufficient to fulfil to the extent of their desires the petitions of multitudes of beggars; and (in so doing) he introduced a turning-point in the era of Vardhamāna [the founder of Jainism. See my Introduction, p. lviii].

Jainistic Recension, Section IX

Intellectual entertainments at Vikrama's court

Now in his assembly there were many skillful and learned men, of whom Siddhasena was the chief; there were logicians, and interpreters of signs, and scientists [astronomers ?], and Vedāntic philosophers, and scholars in the law, and historians, and rhetoricians, and literary artists [alaṁkārin, literally decorators], and mathematicians, and physicians, and sorcerers, and others. Exhibiting their understanding of the joys of dialog and conversation on various learned subjects, they repeatedly praised the king (in their compositions). Thus one would say:

1. 'Twas on perceiving the mighty flame of your glory manifested, O hero, I believe, that Çambhu [Çiva] put the divine river (Ganges) upon his head and took his stand near the lake of Mānasa; the beloved of Çrī [Viṣṇu] carried her [the

Ganges], who also lay at his feet, and hid in the ocean; and the Navel-born [Brahmā] held her placed in his jar and entered into his lotus (lest the Ganges be burnt dry by the king's flaming glory)."

And another:

2. "O sire, when you go forth on a victorious expedition of war, Sutrāman [Indra] envies greatly the serpent-prince abiding in the bottom of Pātāla [the underworld], because his unblinking eye is covered with a clinging coat of dust from the surface of the earth as it is beaten up by the hoofs of rows of horses; and the serpent in turn envies the Thousand-eyed [Indra], because he is overcome with bearing the heavy burden of fierce war-elephants (on the earth's surface)."

And another:

3. "If you will not be angry at an exaggeration nor hold it to be sarcasm, then we will say — for whose tongue does not itch to praise marvels? — all the oceans, O sire, which were dried up by the rows of blazing flames kindled by your youthful majesty, have since been filled by the water of the tears of your enemies' wives."

And another:

4. "'Very high the mountains spring forth on every side, and extensive are the seas, yet you support them all and are not in the least wearied; homage to you!' While I thus in admiration am making repeated praise of the earth, then I am reminded that your arm supports Her — and words fail me."

And another:

5. "Different were those elements [soils], helping the growth of excellent qualities; different was that happy clay, different verily those materials, from which this young hero was created by destiny. Tho they enjoy [possess] beautiful splendor, both women and enemies are confused at heart at the sight of him; weapons fall from the hands of the enemies, clothes from the flanks of the women."

And another:

6. "When the king undertakes to conquer the regions, a cloud of dust flies up from the earth and touches the sky from the prancing figures described by the rows of Kambojian horses as they rush forward; so that the horses of the sun get a taste of the flavor of the body-ornaments (of the army, because of the dust raised), and it even penetrates to some extent to the lotuses of the heavenly river in the sky [the celestial Ganges]."

Some one in metaphors:

7. "The ocean is briny; lakes give grudgingly and (only) to those who come to them (to drink); (the water of) rivers can be taken only after the long process of applying restraint to them by force on every side; by putting one's foot on the brink of a well only a little (water) can be obtained after a fashion; so we hold that you, Parjanya! [god of rain; metaphorically of Vikrama in comparison with other givers] are the one lavish giver (of water) upon earth."

Another in equivocal expressions:

8. "Your Majesty is in truth like the sea; for you like it, having mastered the complete art of a king, are in the enjoyment of supreme good fortune [punningly, of the sea: attaining the 'full digit of the moon' that is the full moon, you come to the full extreme of flood-tide]; you are saturated with gleaming loveliness [salt], and support [rule] the resting-place of the rivers; you are generous [deep], and reliant on the gods [dependent on the moon]; you levy fair taxes [have the sea-monster Makara]; you are fond of your family's good fame [fond of the abiding-place or support of the clouds]; and you delight in the Holy Scripture of the Great Jina of unfathomable purity [have the great moon that is by nature un-

fathomable; or, are by nature unfathomable and have the great moon; see Critical Apparatus].

Another in indirectly hinting language:

9. "'Tho it is I alone that have brought him, thru the mastery of me since childhood, to the highest summit of greatness, when I am so much as mentioned in conversation, that king's son is straightway ashamed;' thus offended, as it were, your majesty's throng of virtues, supported by its own son your glory, has departed, as an aged penitent [vṛddha; also means increast, large], for the penance-groves on the shore of the sea [that is, has become renowned afar]."

Another in riddles:

10. "He made Fortune, the fitful, whose (only) advantage is (the power to give) gifts [whose fruit is abandonment]; she, yielding to a lover [also, punningly, sought by petitioners], bore Glory as her daughter; and the latter dallies with Desire [sports at will] thruout the three worlds; how can the Mighty One [cryptically of the king] fail to be ashamed of this procedure?"

And others in samasyā [a game in which one person had to extemporize the first three quarters of a stanza to fit a fourth quarter proposed by his partner]. Thus some one propounded one verse-line: "These ninety heads of mine, these eighty eyes, have become unprofitable." Then (another composed) three new lines, as follows:

11. "The Serpent-king [Çeṣa] bowed to the Jinendra [the founder of Jainism] with nine hundred and ten of his (thousand) heads, and Çakra [Indra] gazed joyfully upon him with nine hundred and twenty of his (thousand) eyes. Because the others were engaged in amusements (and so unavailable), each of the two gods reproacht himself in his own heart (saying): 'These ninety heads of mine, these eighty eyes, have become unprofitable.'" [There is no praise of Vikrama in this verse.]

With such procedure the noble Vikrama continually conducted his reign. There are various such compositions about him, and no one need be surprised thereat, for:

12. No one need be astonisht at hearing of generosity, asceticism, heroism, learning, moral discipline, and prudent behavior; the earth is full of gems.

Jainistic Recension, Story 29

Vikrama and the sign-reader

When King Bhoja again on another occasion had made complete preparations for the coronation-rite and was ascending the throne, the twenty-ninth statue said: "O king, he who has magnanimity like Vikramāditya's ascends this throne." And when the king askt "Of what sort was this magnanimity?" the statue said: "O king,

In Avantī-city the noble King Vikrama held complete sway. One time there came into the environs of Avantī a certain man who was skilled in the science of sign-reading, and could tell by bodily marks the good and evil allotted to men and women in the past, present, and future. Now he saw there a certain man's footprint markt with a lotus [a sign of royalty], and reflected in amazement: "Can this be the footprint of some king? But how is it that he goes alone, and on foot? I will just follow along and see." And as he proceeded, he saw a tattered wretch carrying a load of wood on his head; and in dismay he said: "Alas, if this man with these marks is a wood-carrier,

then in vain is all the labor I have given to the study of the science of signs! So why go into Avantī? I will turn back." So he stood still for a moment; but then the next minute he thought again: "Since I have come so far as this, I will go into the city and look at Vikramāditya, and see what *he* is like." So he went into Avantī, and beheld Vikramāditya in his assembly. And when he saw him, he fell into the greatest dejection. [15]

And when the king, who knew how to read gestures and expressions, notist that he was dejected, he said to him: "Stranger, why have you become so despondent on coming here?" Said he: "Sire, in the first place, upon the way I saw a certain man who bore all the marks of royalty, carrying a load of wood; and in the second place here I see you, with all the evil bodily marks, enjoying the empire of the whole earth as far as the confines of the ocean. And I am dejected by this disagreement with the authorities." Then the king said: "Learned sir, generally the authorities include both rules and exceptions; so examine carefully to see what in this case is the rule, and what the exception." Hearing this the man reflected in amazement: "Oh, the king has a depth of insight, a sweetness of speech, and a power of understanding!" Thereupon he dived into the best of all the authorities on signs, and said: "O king, in the book there are described the various regular good and evil marks of men and women, but there is this exception: even if all the auspicious marks are found on any-one's body, nevertheless if there is a crow's foot on his palate, then all the marks are nullified." Hearing this the king sent and had the man bearing the load of wood brought into the assembly; and thereupon they put a cake of meal upon his palate, and proved (the existence of) the crow's foot. [27]

Then the king askt again: "Is there any other exception?" And he said: "Even if all the inauspicious marks are found upon a man's body, nevertheless if on the left side his intestines are spotted, then all those shall count as favorable marks." Hearing this the king, to examine into it, took a knife in his hand, and was about to split open the left side of his own belly; but the man stayed him by the hand, and said: "O king, do no rash act of violence. In your belly the intestines certainly must be spotted; in no other way could there possibly be such fortitude and courage in you. For:

1. Wealth depends on [is indicated by] the bones, happiness on the flesh, enjoyment on the skin, (success with) women on the eyes, travel on the gait, authority on the voice, and everything on courage."

Therefore, O king, if such courage and fortitude are found in you, then mount upon this throne.

Here ends the twenty-ninth story in the Thirty-two Tales of the Throne

Jainistic Recension, Story 31

The haunted house

When King Bhoja again on another occasion had made complete preparations for the coronation-rite and was ascending the throne, the thirty-first statue said: "O king, he who has magnanimity like Vikramāditya's mounts upon this throne." And when the king askt "Of what sort was that magnanimity?" the statue said: "O king,

In Avantī-city the noble King Vikrama held supreme sway. Here dwelt a merchant named Dānta, who knew not the extent of his own riches. He had a son Somadatta. One time that son conceived a desire to have a beautiful new palace built. And having obtained the king's permission, he caused the first beginnings to be made at the conjunction of the sun with Puṣya [an auspicious lunar asterism]. And thereafter the fitting of the timbers, and the laying of the bricks, and the getting the plaster ready, and all the other work was done only when the sun was in conjunction with Puṣya, and at no other time. Thus in the course of several years the palace was completed, with its base, fundaments, walls, columns, doors, arches, statues, courts, folding-doors, tie-beams, roof-tops, pinnacles, wall-pegs, turrets, windows, stair-cases shrines [?], and all its other parts. It contained the seven characteristic stories, for animals, business, treasure, company, eating, righteous practice, and divine worship; it held the eyes of all with its gay festoons of bright cloths; it was resplendent with rows of gilded cupolas, and it frightened the horses of the sun's chariot with the fluttering of its pennants of five colors. Hereupon that merchant fixt upon an auspicious moment, and caused propitiatory rites and oblations and the like to be performed, and held the festival of entrance into that dwelling. [16]

Now at night, when the merchant lay down upon his bed, a certain deity, which presided over the house because it had been built in auspicious moments, said: "Ho there, I fall!" Hearing this the merchant was frightened and sprang up from his bed in haste, but seeing no one lay down again upon his bed. Then the god said again: "I fall!" And once more, in alarm, he lookt around in all directions, and lay down again on his bed. Still again the god said: "I fall!" Again the frightened merchant lookt around, and saw nothing; and he spent the night without getting any sleep. [22]

When he had spent three days in this fashion, this chief of all cowards, afraid of losing his own life, told the matter to the king. Hearing this the king reflected: "Surely it must be some (deity) presiding over such a noble house as this, who speaks thus by way of test, or perchance desires an offering; so some means must be devised to fit the case." And the king said: "O merchant, if you are afraid there, take (from me) as much money as you have spent on this palace." Hearing this the merchant was delighted, thinking: "What is the use of this palace, that is a danger to my life?" And he took the price-money which the king gave him, according to the measure (of what he had spent), and went home. Then at eventime, when he had performed virtuous almsgiving, the noble Vikrama went to that palace, relying on the power of his own courage, tho all his courtiers would have restrained him. And when he lay down upon his bed, the god said: "Ho there, I fall!" And the fearless king replied: "Fall quickly, do not delay." Thereupon to his good fortune a golden man fell, and the presiding deity of it appeared before him, and caused a rain of flowers to fall; and having made known the power (of the golden man) and praised the king, he returned to his own place. But the king in the morning took the golden man and went to his own palace with great pomp.

Therefore, O king, if such magnanimity is found in you, then mount upon this throne.

Here ends the thirty-first story in the Thirty-two Tales of the Throne

Jainistic Recension, Story 32

The poverty-statue

When King Bhoja again on another occasion had made complete preparations for the coronation-rite and was ascending the throne, the thirty-second statue said: "O king, he who has magnanimity like Vikramāditya's mounts upon this throne." And when the king askt "Of what sort was that magnanimity?" the statue said: "O king,

In Avantī-city the noble King Vikrama held supreme sway. One time a certain merchant's son from a village near Avantī came to Avantī to trade. Seeing what went on there he was amazed, and went back to his own town and told his father, saying: "Father, whatever merchandise comes to Avantī is all quickly taken by the people. And whatever remains (unsold), the king takes all of it at eventime, that there may be no blot resting on the city because no one bought some merchandise which was brought there." Hearing this his father, who was a rascal, caused to be made a statue of copper, and giving it the name of Poverty went to Avantī and stood in the king's highway. And when anyone askt him he said: "I have brought Poverty here to sell." When askt "What is the price?" he said: "A thousand dīnāras." Hearing this no one took the statue of Poverty. So at eventime the king's officers took it by the king's command, and gave him the price. And that statue of Poverty was put away in the treasury. So at night, seeing that Poverty had arrived, the seven-fold Fortune of the kingdom in her seven-fold form appeared before the king, wearing a resounding jewelled girdle and crown. And the king hurriedly rose up, and with bows and reverences praised the blessed Fortune, saying:

1. "Hail to Fortune! for if she is present, all the throng of virtues, tho absent, are (as good as) present with her; and when she departs, they are (as good as) gone too, even tho present.
2. Hail always and everywhere to Fortune, the ornament of the earth, by producing whom the sea received the name of the 'mine of jewels.' [Cf. page 124, JR 12.3.]
3. Hail to Fortune, by marrying whom Kṛṣṇa [Viṣṇu] became renowned in the three worlds, and whose son Kāma [Love] is (for that reason) the rejoicer of men." [Cf. page 124, JR 12.3.]

Having thus praised her, he askt the reason for her appearance. Then Fortune said: "O king, I am going to leave; Poverty has come into your treasury." Thereupon the king said: "O goddess, all the worldly happiness that there is is subject to your favor; therefore do not go!" Then Fortune said: "Where Poverty is, I will in no wise remain." Hearing this the king said: "Inasmuch as the statue of Poverty has once been acquired by me, it has been acquired; this may not be changed. If you are going to leave, then go." Hearing this Fortune departed. A moment later Understanding came to him and said: "O king, where Poverty is we do not stay; for this reason Fortune has now gone, and I also am about to go." And tho the king would have restrained him, Understanding would not stay, but took leave of the king and departed. Once more, in another moment, Courage came and said to the king: "O king, where Poverty is, there we do not stay. For this reason Fortune and Under-

standing have already gone, and now I am come to take leave of you, who have been for so long a time my intimate; but nevertheless I too am going." Hearing this the king in great perturbation reflected: "Alas, if a man's courage leaves him, then what is left? For:

> 4. Let Fortune depart, she is fickle by her very nature; let the virtues with Understanding at their head depart; let life too take its departure and go; but let not men's Courage ever forsake them!"

Thereupon the king said: "O Courage, let all the rest go, but do not you go!" And Courage said: "O king, where Poverty is I can in no wise stay." The king said: "Then take this my head! Without you what is the use of life?" So saying he took his sword, and was about to cut off his own head, when Courage stayed the king by the hand. Then Courage remained, and his companions Fortune and Understanding also returned.

Therefore, O king, if such courage is found in you, then mount upon this throne.

Here ends the thirty-second story in the Thirty-two Tales of the Throne

Names of the Thirty-two Statuettes

In three of the four recensions, namely the Southern, the Metrical, and the Jainistic (SR, MR, JR), the Thirty-two Statuettes are invested with a somewhat more distinct personality by the device of giving individual names to each of them. The lists of these names are imbedded in the Conclusion. Altho the names found in the several recensions do not for the most part correspond to each other at all closely, it is almost certain that the original contained a list of the sort. It is however not worth while to speculate on the names it may have contained. The names found in the three recensions may here be given for what they are worth. For variations in the individual manuscripts of the several recensions, see the Critical Apparatus.

1. Sukeçī SR
   Jayā MR and JR
2. Prabhāvatī SR
   Kandarpasenā MR
   Vijayā JR
3. Suprabhā SR and MR
   Jayantī JR
4. Indrasenā SR
   Prabhāvatī MR
   Aparājitā JR
5. Anañgajayā SR
   Vidyādharī MR
   Jayaghoṣā JR
6. Indumatī SR and MR
   Mañjughoṣā JR
7. Kurañganayanā SR
   Harimadhyā MR
   Līlāvatī JR
8. Lāvaṇyavatī SR
   Çukapriyā MR
   Jayavatī JR
9. Kāmakārikā SR
   Padmāvatī MR
   Jayasenā JR
10. Candrikā SR
    Bodhavatī MR
    Madanasenā JR
11. Vidyādharī SR
    Vijayā MR
    Madanamañjarī JR
12. Prabodhavatī SR
    Naramohinī MR
    Çṛñgārakalikā JR
13. Nirupamā SR
    Madhupriyā MR
    Ratipriyā JR
14. Harimadhyā SR
    Sukeçī MR
    Naramohinī JR
15. Madanasundarī SR
    Caṇḍikā MR
    Bhoganidhi JR
16. Vilāsarasikā SR
    Janamohinī MR
    Prabhāvatī JR
17. Manmathajīvinī SR
    Kāmadhvajā MR
    Suprabhā JR
18. Ratilīlā SR
    Bhoganidhi MR
    Candramukhī JR
19. Madanavatī SR
    Mṛgākṣī MR
    Anañgadhvajā JR

20. Citrarekhā SR
Suramohinī MR
Kuraṅganayanā JR
21. Suratagahvarā SR
Ratipriyā MR
Lāvaṇyavatī JR
22. Priyadarçanā SR
Candramukhī MR
Sāubhāgyamañjarī JR
23. Kāmonmādinī SR
Padmākṣī MR
Candrikā JR
24. Candrarekhā SR
Padmakarṇikā MR
Haṅsagamanā JR
25. Haṅsaprabodhā SR
Pikasvarā MR
Vidyutprabhā JR
26. Kāmaçaronmādinī SR
Sukhakarī MR
Ānandaprabhā JR
27. Sukhasāgarā SR
Niḥsamā MR
Candrakāntā JR
28. Madanamohinī SR
Smarajīvinī MR
Rūpakāntā JR
29. Candramukhī SR
Bhadrā MR
Surapriyā JR
30. Lāvaṇyalaharī SR
Lāvaṇyavatī MR
Devānandā JR
31. Marālagamanā SR
Kāmyā MR
Padmāvatī JR
32. Jaganmohinī SR
Malayavatī MR
Padminī JR

APPENDIX

TRANSLATION OF THE STORY OF VIKRAMA'S BIRTH

General remarks. — Weber (Indische Studien, 15, p. 252 ff.) summarizes a short story telling of the birth of Vikrama and his brother Bhartṛhari, which he found inserted in one of his mss. (R) of the Jainistic Recension. I have found that it is similarly prefixt to the texts of two other mss. of JR, namely Ç and Y. On the basis of these three texts, all of which are complete except that the opening paragraph of Y is missing, I have constructed the text which I give near the end of volume 27.

This section certainly does not belong to the Vikramacarita. Its addition in these three mss. is purely external. Its style is radically different from the style of JR — much later, and inferior. Its real interest lies in its connexion with other tales of the origin of Vikrama, on the one hand, and in its relation to the great cycle of myths of the Cupid-and-Psyche type on the other. Weber, l. c., has noted some interesting parallels.

As has been said, the following text is based on a collation of three mss., Ç, R, and Y. The ms. Y, however, is decidedly inferior. In the critical notes I have quoted its variant readings only seldom; they are of very slight value. Important variants from Ç and R are quoted. Nevertheless, in view of the lateness and comparative unimportance of the text, it has seemed to me unnecessary to quote all of the variants, even of Ç and R.

Translation of the story of Vikramāditya's birth

In Gurjarī-land, between the rivers Sābhravatī and Mahilā, there is a grove, where Tāmraliptarṣi was king. He had a daughter Yaçovatī, whose husband was a king named Premasena. While they lived in the enjoyment of worldly pleasures, a daughter Madanarekhā was born to them; and she grew day by day like a digit of the moon. Moreover he had two young (slave-)boys,[1] one of whom was named

[1] Weber takes the word to mean "sons" (of the king), but their occupation makes this most unlikely; washing clothes is a pursuit of no more social dignity in India than in the west. Perhaps we should read with the v. l, tasyā, "she had," instead of "he had."

Devaçarman, and the other Hariçarman. Devaçarman went every day to the river to do the king's washing. There some god or other, his form unseen, said to Devaçarman with a human voice: "How now! Let that King Premasena marry his daughter to me, or else it will not go well with the king and the city." Thus every day there was (heard) a voice on high, without natural cause [literally 'unstruck']. And he reflected in his heart: "Well! No one appears in visible presence; what can be the cause (of the voice)?" So in his amazement he told the tale before the king. The king said to him: "You are saying what is not true." Said he: "Sire, I will not go today, send some one else to do the washing." So the king sent Hariçarman. He also went thither, and did the washing, and in the same manner heard the voice of the (god) who had been there before.[1] And Hariçarman too was astonisht at heart; and he too came back and told the king.

When the king heard this he was filled with amazement. They both said: "There is a voice without natural cause (heard) there." Again a boy went forth to do the washing; and the king went by himself, in concealment. The king, going behind a tree, heard that voice in the very same way. There arose doubtful wonder in the king's mind: "What is this, a god, or a vyantara [a certain kind of divine being]?" Thereupon, returning to his house, he summoned his ministers and housepriests and other people and askt them: "Look now, what shall we do? Such is the voice that is heard at the river. Some one says: 'Let King Premasena give me his own daughter, and marry her to me, that things may go well (with him); otherwise a deformity will afflict him.' It is not known who this is." Thereupon the ministers and housepriests said: "O king, how can she be given to an unknown person? Ask him and find out the facts." So the king again went to the river, and the same personage spoke in the very same way. Then the king askt: "Are you a god, gandharva, or demon [kiṁnara], or a man?" Thereupon he appeared (and said): "O king, in former time I was warder to Indra. I was lustful after women who did not belong to me, and could not leave them alone. Tho Indra repeatedly forbade me, even then I could not leave them alone. After this I was curst by Indra, and have been born as an ass [a type of lechery in India] in a potter's house here in your majesty's city, and roam about on the bank of the river. So I ask you for your

[1] Understanding purā uṣitasya, which seems more likely than pura-uṣitasya, "of the dweller in the city."

daughter. If you give her, it will be well with you; but if not, a deformity will afflict the people of the city and yourself." The king said: "If you are a god, I will give you my daughter; but if not, how can I give my daughter to you who have the form of an ass?" He said: "Give her!"

After this, simply to prevent such a calamity, the king, fearing for his city, gave him his daughter. Again the king said: "O god, if you have divine power, make a rampart of copper about the city, and a palace, having the thirty-two superior marks, to dwell in." So in the fourth watch of the night the god did all just as he askt. In the morning all the people awoke, and seeing the copper rampart were filled with amazement. No one could unfasten the lock with which the main gate[1] was provided, and all the people were at a loss. So it was reported to the king; and the king came to the main gate, and in astonishment called to mind the god. Hereupon he appeared and said: "O king, let the potter at whose house I am, be summoned, that he may open it with a mere touch of his hand." Then the king summoned all the potters, but they fled in all directions. The potters thought: "Perhaps the king is going to kill us at the main highway." Thereupon the king sent a summons only to the potter at whose dwelling asses were kept. He also remained in hiding in his house, but was hauled out by the king's officers by main force and brought to the place, and at the command of the king he opened the highway. The people of the city and the king rejoist.

At this time the girl Madanarekhā heard that the king in fear had given her to an ass, to save his people and his dependents in the city. Then she thought: "Well, even if my heart breaks, this has happened as was fated; such is my karma." So the king with great pomp married his daughter to him, who had the form of an ass. And Madanarekhā herself went and remained sunk in meditation in the palace constructed by the god. But the god put off his ass-shaped body, and put on one of glorious appearance, and indulged with Madanarekhā in daily enjoyment of sensual joys, along with pārijāta and mandāra [coral-tree] flowers and fragrant garlands. He abode with her now on Mount Meru, now by the fair lake of Mānasa, now in the city of the yakṣas, gandharvas, and demons, seeing and listening to charming dancing and music, and enjoying all manner of delights. She also was filled with supreme joy. And her throng of female attendants remained at her side, and spoke with no one. So a number of years past by. Her

[1] Literally, "the main highway"; that is, the gate opening on it.

mother wondered: "How is my daughter getting along with the ass?" So the mother went to the palatial home of her daughter. Then the god came into the harem, having laid aside his ass's skin according to his usual custom, and having put on a brilliant form. And seeing his form the queen reflected in her heart: "Ah, my daughter is virtuous and blessed, since she has obtained such a husband. Happy am I who have borne such a daughter; thru her I have obtained merit." And on further reflection she thought: "I will throw his (ass's) skin into the fireplace; since his form is such, it shall remain so in the future." Thus reflecting she cast the skin into the fire. Next she beheld Gandharvasena [named here for the first time!] before her. But when he failed to see the skin, he said to his wife: "My dear, I am going to heaven; my curse is at an end, its limit has been reacht." And she said: "How shall I get along? If it were not for the preservation of your unborn child in my womb, I should go with you. What shall I do?" The god said: "Remain here in peaceful meditation; protect the child, and when he is born give him the name Vikramāditya. In the womb of your slave-woman there is also a child by me; to him the name Bhartṛhari shall be given." Thus having obtained release, the god went to heaven.

The queen told the king about it. And thereupon the king askt a certain soothsayer: "What shall be born to my daughter?" He said: "A son shall be born, and he shall become king." Hearing this there arose alarm in the king's heart: "Ha, my daughter's son is to be king!" So the king sent officers to watch over her unborn child, and they kept guard. Madanarekhā thought: "Why are these men set to watch over my unborn child?" At this time a woman flower-gatherer came in, and she said to her: "Bring it about that my unborn child may be saved and protected." She agreed. And on the morning of the second day she brought a knife, and Madanarekhā cut open her womb with this knife and gave her the child, but she herself perisht. Then she took that child, together with the other child Bhartṛhari, and went to a village near the city of Ujjayinī, and carefully guarded them there. And he [Vikramāditya] grew up day by day with Bhartṛhari. And after this it was reported to the king: "A flower-woman has taken your daughter's child and has gone." So the king lost both of them; he had neither his daughter nor her son. And the king gave to the city the name of Stambhāvatī, and this name became establisht.

HARVARD ORIENTAL SERIES

Founded in 1891 by CHARLES ROCKWELL LANMAN and HENRY CLARKE WARREN.

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Published by the Harvard University Press, Cambridge, Massachusetts, U.S. of America. The home office of the Press is at Randall Hall, Cambridge. The Agent of the Press in Great Britain is Humphrey Milford, Oxford University Press, Amen Corner, London, E.C., England.

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The Great-Deity (-book), "hardly later than 400 B.C.," is one of the oldest books ancillary to the Rig-Veda. It includes very ancient epic material: so the story of Urvaçī, the nymph that loved a mortal (whence Kālidāsa's great drama, Urvaçī). The text is edited in a way that meets the most rigorous demands of exact philological criticism. The typographic presentation of text, version, and notes (critical and expository) is a model of convenience.

Volumes 7 and 8. Atharva-Veda. Translated, with a critical and exegetical commentary, by William Dwight Whitney, late Professor of Sanskrit in Yale University, Editor-in-Chief of *The Century Dictionary*, an Encyclopedic Lexicon of the English Language. — Revised and brought nearer to completion and edited by C. R. Lanman. 1905. Pages, 1212. Super-royal 8°. Not sold separately. Price, $15.

The Atharva-Veda is, next after the Rig-Veda, the most important of the oldest texts of India. Whitney (1827–1894) was the most eminent American philologist of his century, and these monumental volumes form the crowning achievement of his life-long labors as an Indianist. For his translation, he expressly disclaims finality; but his austere self-restraint, resisting all allurements of fanciful interpretation, makes of his version, when taken with his critical and exegetical commentary, the sure point of departure for future study of this Veda and for its final comprehension.

The text-critical notes form the most important single item of the work. These give the various readings of the "authorities." The term "authorities" includes not only manuscripts (of Europe, India, Kashmir), but also living reciters (the Hindu equivalents, and in some respects the superiors, of manuscripts); and, in addition, the corresponding (and often variant) passages of the other Vedas. Whitney gives also the data of the scholiast as to authorship and divinity and meter of each stanza; extracts from the ancillary literature concerning ritual and exegesis; and a literal translation. Version and Comment proceed *pari passu*. Prefixed is an elaborate historical and critical introduction, and a sketch of Whitney's life, with a noble medallion portrait. A leaf of the birch-bark ms. from Kashmir is beautifully reproduced in color. The typography is strikingly clear.

Few texts of antiquity have been issued with appurtenant critical material of so large scope. And never before or since has the material for the critical study of an extensive Vedic text been so comprehensively and systematically gathered from so multifarious sources, and presented with masterly accuracy in so well-digested form.

Volume 9. The Little Clay Cart (Mṛc-chakaṭika). A Hindu drama attributed to King Shūdraka. Translated from the original Sanskrit and Prākrits into English prose and verse by Arthur William Ryder, Instructor in Sanskrit in Harvard University. 1905. Pages, 207. Royal 8°. Price, $3.

A play of such variety, humor, and swift-moving action, that it has often been produced on the modern stage. Version, true and spirited. "The champagne has been

decanted, and has not lost its fizz." Noble typography (Merrymount Press). Most books of this Series are technical. This one, like Warren's *Buddhism*, may be happily chosen as a gift-book.

Volume 10. Vedic Concordance: being an alphabetic index to every line of every stanza of the published Vedic literature and to the liturgical formulas thereof, that is, an index [in Roman letters] to the Vedic mantras, together with an account of their variations in the different Vedic books. By Professor MAURICE BLOOMFIELD, of the Johns Hopkins University, Baltimore. 1906. Pages, 1102. Royal 4°. Price, $25.

The Vedas are, in general, the oldest extant records of the antiquity of India, and indeed of Indo-European antiquity. They are the sacred books of the oldest religion of the Hindus. They represent parts of a mass of traditional material, current in the various schools of Vedic learning, and handed down from teacher to pupil by word of mouth. What was originally one and the same stanza, appears in the texts of the various schools in more or less varying forms. The variations are often such as appear in the varying forms of popular ballads or of church hymns. Thus it happens that the texts of these different Vedic schools are often virtually related to each other and to their presumable original, as are the several kindred manuscripts of (let us say) a Greek play to each other and to the archetype from which they are descended. The comparison of these variant forms of a given text is often indispensable for ascertaining its original form and true meaning. This comparison is just what the Concordance enables us easily to effect. It is a tool of the very first importance for future editors and revisers and translators of Vedic texts.

The Concordance covers nearly all the important published texts, and is in one single alphabetic arrangement and one single volume. It is a royal quarto of over 1100 pages, of double columns, containing 125,000 lines or more. For the lines of the Rig-Veda alone, about 40,000 entries are required. The lines of the Atharva-Veda by themselves would require over 18,000 entries, but are often merged with those of their Rig-Veda correspondents. No less than 119 texts have been drawn upon for contributions to the work.

The book was printed (in the early years of the century) in a limited edition of 1000 copies, now half exhausted; and was printed, not from electrotype plates, but from type. The expense in money alone, to say nothing of scholarly labor, was about seven thousand dollars. It is not likely that any publisher or scholar will soon undertake a new edition. For many decades, doubtless, the work will maintain its value unimpaired, an enduring monument to the industry and learning and resolute will of Professor Bloomfield.

Volume 11. The Pañcha-tantra: a collection of ancient Hindu tales, in the recension (called Pañchākhyānaka, and dated 1199 A.D.) of the Jaina monk, **Pūrna-bhadra,** critically edited in the original Sanskrit [in Nāgarī letters; and, for the sake of beginners, with word-division] by Dr. JOHANNES HERTEL, Professor am königlichen Realgymnasium, Doebeln, Saxony. 1908. Pages, 344. Royal 8°. Price, $4.

Volume 12. The Pañchatantra-text of Pūrnabhadra: critical introduction and list of variants. By Professor HERTEL. 1912. Pages, 246. Royal 8°. Price, $2.

Volume 13. The Pañchatantra-text of Pūrnabhadra, and its relation to texts of allied recensions, as shown in **Parallel Specimens.** By Professor HERTEL. 1912. Pages, 10: and 19 sheets, mounted on guards and issued in atlas-form. Royal 8°. Price, $1.

Volume 14. The Pañchatantra: a collection of ancient Hindu tales, in its oldest recension, the Kashmirian, entitled **Tantrākhyāyika.** The original Sanskrit text [in Nāgarī letters],

editio minor, reprinted from the critical editio major which was made for the Königliche Gesellschaft der Wissenschaften zu Göttingen, by Professor HERTEL. 1915. Pages, 160. Royal 8°. Price, $4.

For two thousand years and more, the tales of the Panchatantra have instructed and delighted the Hindus. The Panchatantra has exercised a greater influence than any other work of India upon the literature of the world. It was the Panchatantra that formed the basis of the studies of the immortal pioneer in the field of comparative literature, Theodor Benfey. His Pantschatantra laid the foundation of the scientific treatment of the history of the fable. From the Panchatantra there came the lost Pahlavi translation, among whose effluxes are some of the most famous books of south-western Asia and of Europe, the Arabic Kalilah and Dimnah, the Directorium of John of Capua (1270), the Buch der Beispiele (1483) in German of great vigor and beauty, — and so on, down to that gem of racy Tudor English, Sir Thomas North's translation of Doni (1570), reprinted by Joseph Jacobs, London, 1888.

Hertel gives us here one recension of known authorship and date (1199), and another, the Kashmirian, many centuries older. To volume 11, Lanman adds an essay on The Externals of Indian Books. Of the Kashmirian recension, Hertel made a German version (Berlin, 1909, Teubner). The typography of both editions is clear and beautiful. The confusing emboxments of the stories (a second in the first, a third in the second, and so on) are disentangled in a most ingenious and simple way.

Volume 15. Bhāravi's poem Kirātārjunīya, or Arjuna's combat with the Kirāta. Translated from the original Sanskrit into German, and explained, by CARL CAPPELLER, Professor at the University of Jena. 1912. Pages, 232. Royal 8°. Price, $3.50.

The subject-matter is taken from the great epic of India, the Mahā-Bhārata. Like the Ajax of Sophocles as compared with the Ajax of Homer, this poem is an instructive example for the student of literary evolution or literary genetics. For centuries it has been acknowledged in India as one of the six Mahā-kāvyas or most distinguished specimens of artificial poetry, a masterpiece of its kind.

Volume 16. Çakuntalā, a Hindu drama by Kālidāsa: the Bengālī recension, critically edited in the original Sanskrit and Prākrits by RICHARD PISCHEL, late Professor of Sanskrit at the University of Berlin. Pages, 280. Royal 8°. Price, $5.

As descendants of Bhărata, the Hindus are called Bhāratans. Their "continent" is called Bhārata-varsha, and their great epic is called the Great Bhāratan (Story or Fight), Mahā-Bhārata. Çakuntalā is the mother of Bhărata, and the beautiful story of her birth and life is told in the Great Epic. This play is a dramatization of that story, and is the masterpiece of the literature of India.

In 1898, Pischel wrote: "Es ist der sehnlichste Wunsch meines Lebens eine korrekte Ausgabe zu machen." His Prākrit Grammar was off his hands in 1900. In 1902 he was called to the Berlin professorship. The six years of his tenancy were crowded with toil (finds from Chinese Turkestan, etc.). Then came the call to Calcutta, and, in 1908, his death at the threshold of India. Under many difficulties, the book (all but a couple of sheets) was printed at Stuttgart (Kohlhammer). Then came the world-conflagration. . . . The printed sheets reached America November 28, 1923.

Volume 17. The Yoga-system of Patañjali, or the ancient Hindu doctrine of concentration of mind. Embracing the Mnemonic Rules, called Yoga-sūtras, of Patañjali; and the Comment, called Yoga-bhāshya, attributed to Veda-Vyāsa; and the Explanation, called Tattva-vāiçāradī, of Vāchaspati-Miçra. Translated from the original Sanskrit by JAMES HAUGHTON WOODS, Professor of Philosophy in Harvard University. 1914. Pages, 422. Royal 8°. Price $5.

Three works in one pair of covers. The Rules are a set of mental pegs on which to hang the principles and precepts of a system which you must learn from the living teacher of your "school." The Comment is a reinvestiture of the skeleton of the Rules with the flesh and blood of comprehensible details. And the Explanation is of course a commentary on the Comment. The Comment is the oldest written systematic exposition of Yoga-doctrine in Sanskrit that we possess.

Of the Hindu philosophies, by far the most important are the ancient dualism called Sānkhya, the monism of the Vedānta, and the Yoga-system. Kāuṭilya, prime-minister of Chandragupta (300 B.C.), mentions Sānkhya and Yoga as current in his day. But the elements of Yoga, rigorous austerities and control of the senses, are indefinitely antique, and are one of the oldest and most striking products of the Hindu mind and character.

When one considers the floods of pseudo-scientific writing with which the propagandists of Indian "isms" in America have deluged us, one is the better prepared to appreciate the self-restraint of Dr. Woods in keeping all that pertains to miracle-mongering and sensationalism in the background, and in devoting himself to the exposition of the spiritual and intellectual aspects of Yoga. His work "continues the tradition of austere scholarship" which has, from the beginning, characterized the Harvard Oriental Series.

Volumes 18 and 19. The Veda of the Black Yajus School, entitled Tāittirīya Samhitā. Translated from the original Sanskrit prose and verse, with a running commentary. By Arthur Berriedale Keith, D.C.L. (Oxford), of the Inner Temple, Barrister-at-law, and of His Majesty's Colonial Office, sometime Acting Professor of Sanskrit at the University of Oxford, Author of 'Responsible Government in the Dominions.' Volume 18, kāṇḍas I–III; volume 19, kāṇḍas IV–VII. 1914. Pages, 464 + 374 = 838. Royal 8°. Price, $10. Not sold separately.

The Rig-Veda holds unquestioned primacy in the sacred literature of the Hindus; but their greatest mediæval scholiast on the Vedas, Sāyaṇa, did not write his commentary on the Rig-Veda until after his commentary on the Yajur-Veda, because (as he expressly tells us) of the transcendent importance of the Yajur-Veda for the sacrifice. The Yajur-Veda is the Veda of sacrificial formulas. An accurate edition of the Tāittirīya-Samhitā was published in 1871–2 by Weber. It waited nigh fifty years for a translator.

For the difficult task of translation, no English or American Sanskritist was so well qualified by previous studies as Keith. To it he has brought his wide and varied learning, and with such effectiveness as to produce a work, which, in spite of its large extent, is notable for its well-rounded completeness. The entire text is translated. The commentary runs *pari passu* with the version, embodies the gist of Sāyaṇa's scholia, and is presented with the utmost typographical perspicuity. An elaborate introduction is given, treating of the relation of this text to kindred texts, its contents, language, style, and date ('about 600 B.C.'), and the religious ritual of ancient India.

Volumes 20 and 24. Rig-Veda Repetitions. The repeated verses and distichs and stanzas of the Rig-Veda in systematic presentation and with critical discussion. By Maurice Bloomfield, Professor of Sanskrit and Comparative Philology in the Johns Hopkins University, Baltimore. 1916. Pages, 508 + 206 = 714. Royal 8°. Not sold separately. Price, $10.

Volume 20 contains Part 1: The repeated passages of the Rig-Veda, systematically presented in the order of the Rig-Veda, with critical comments and notes. Volume 24 contains Part 2: Comments and classifications from metrical and lexical and grammatical points of view, and from the point of view of the themes and divinities of the repeated passages. Also Part 3: Lists and indexes.

The aim of this work is to help us to understand the oldest religious document of Indo-European antiquity. The arrangement of Part 1 enables the student to bring under his eye at one time all the passages that he needs to compare, and to do so with utmost ease and speed. The material of this work was, from a typographical point of view, exceedingly intractable. The result as a whole is a marvel of clarity and convenience.

This work is the first of three natural sequels to Bloomfield's great Vedic Concordance: 1. The Rig-Veda Repetitions; 2. The Reverse Concordance; 3. The Vedic Variants. A draft of the second has been actually prepared by Bloomfield. And he and Edgerton have in hand the first draft of the third, a systematic presentation and critical discussion of the variant readings of the Vedic texts.

Volumes 21 and 22 and 23. Rāma's Later History, or Uttara-Rāma-Charita, an ancient Hindu drama by Bhavabhūti. Critically edited in the original Sanskrit and Prākrit, with an introduction and English translation and notes and variants, etc. By Shripad Krishna Belvalkar, Graduate Student of Harvard University. (Now, 1920, Professor of Sanskrit at Deccan College, Poona, India.)

Dr. Belvalkar, when returning to India in 1914 from his studies at Harvard, shipped his manuscript-collations and other papers and his books by the German freighter, Fangturm. In August, 1914, the Fangturm was interned at the port of Palma, Balearic Islands. In 1919, she was released. In May, 1920, Dr. Belvalkar recovered his papers.

Volume 21 was issued in 1915, complete.

Of volume 22, the first 92 pages, containing the text of the whole play, have been in print since January, 1915, awaiting for nigh five and one-half years the recovery of the material for the rest of the book.

Of volume 23, the material included collation-sheets giving the readings of manuscripts from widely-separated parts of India, from Nepal to Madras, from Calcutta to Bombay. In spite of the generous assistance of His Majesty's Secretary of State for India in Council, the work of getting the loan of these mss. was so great that it seemed best not to try to do it again, but to await the release of the Fangturm. — There is hope now that volumes 22 and 23 may be issued.

Volume 21. Rāma's Later History. Part 1. Introduction and translation. (Prefixed is a convenient synoptic analysis of the play. The introduction treats of Bhavabhūti's life and date and works, and includes a summary of the Rāma-story as given by the Rāmāyaṇa. Lanman adds an essay entitled 'A method for citing Sanskrit dramas.' The method is very simple and practical.) 1915. Royal 8°. Pages 190. Price, $3.

Volume 22. Rāma's Later History. Part 2. The text, with index, glossaries, etc. (This was printed at Bombay, with the exquisitely beautiful type, newly cast for this work, of Jāvajī's Nirṇaya Sāgara Press, and upon paper made expressly for this edition at the Wolvercote Mill of Oxford. Each Prākrit speech is followed by the Sanskrit version in immediate sequence.) See above.

Volume 23. Rāma's Later History. Part 3. Explanatory and critical epilogue. (Critical account of the manuscripts. Running expository comment. The variant readings of the mss. The typographical 'make-up' of Comment and Variants into pages is such that they go *pari passu*. These epilegomena close with an essay on the two text-traditions of the play, a time-analysis, a note on the Hindu stage, etc.) See above.

Volume 24. Rig-Veda Repetitions. Parts 2 and 3. By Professor Bloomfield. Described above, with volume 20.

Volume 25. Rig-Veda Brāhmanas: The Aitareya and Kauṣītaki Brāhmaṇas of the Rig-Veda. Translated from the original Sanskrit. By ARTHUR BERRIEDALE KEITH, D.C.L., D.Litt., of the Inner Temple, Barrister-at-law, Regius Professor of Sanskrit and Comparative Philology at the University of Edinburgh. 1920. Pages, 567. Royal 8°. Price $7.50.

In August, 1915, this work was ready for printing. In August, 1916, it was delivered to the Controller of the Oxford University Press. In 1918, the Press had nigh 350 men at the war. Of the older men who were left, many were busy with urgent war-work, such as a Report on Trench-fever for the American Expeditionary Force. And when, after the armistice, the printing was resumed, the author was engrossed in the work of Lord Crewe's Committee on the Home Administration of Indian Affairs.

The Vedic literature falls into three clearly sundered groups: the Vedic hymns or Mantras; the Brāhmaṇas, 'the priestlies' or 'priestly (discourses)'; and the Sūtras. Keith thinks that the Aitareya is not later than 600 B.C. The plan of the work is like that of volumes 18–19: elaborate introduction; translation; running comment on the same page. The skill of the priestly story-tellers is at its best in the splendid legend of Çunaḥçepa (threatened sacrifice of son by father: cf. Isaac, Iphigeneia, Phrixos). Despite the pseudo-profundity and puerility of the Brāhmaṇas, they are of genuine significance to the student of Hindu antiquity, social and religious. And they are in fact the oldest Indo-European prose extant.

Volumes 26 and 27. Vikrama's Adventures, or The Thirty-two Tales of the Throne. A collection of stories about King Vikrama, as told by the Thirty-two Statuettes that supported his throne. Edited in four different recensions of the Sanskrit original (Vikrama-charita or Sinhāsana-dvātrinçakā) and translated into English with an introduction, by FRANKLIN EDGERTON. Professor of Sanskrit at the University of Pennsylvania. 1926. Pages, 372 + 384 = 756. Royal 8°. Not sold separately. Price, $10.

Vikrama's Adventures is one of the most famous story-books of mediæval India. Vikrama is one of the most noted quasi-historical heroes of his times. His magic throne, hidden upon his death, is discovered by a later king, Bhoja. Each of the thirty-two (dvā-trinçat) statuettes that support his throne (sinhāsana) tells one story to Bhoja. Hence the alternative title. The theme of the tales is Vikrama, who is meant to serve as a kind of Hindu King Arthur, an example for real kings.

Edgerton hopes that his work may prove suggestive as a model for students of comparative literature. The text of each of the recensions (Southern, Metrical, Brief, Jain) is printed in horizontally parallel arrangement, so that the stories which correspond to each other in substance are given, each story in all four recensions, in immediate juxtapositon. And the translation is treated in like manner. Comparisons are thus facilitated to a degree never before attained in a work of this kind.

From all this, Edgerton reconstructs, with some detail, and with reasonable certainty, the original work from which the current versions are derived. This he presents in the form of a Composite Outline, the concrete solution of a problem in literary genetics.

Volumes 28 and 29 and 30. Buddhist Legends. Translated from the original Pāli text of the Dhammapada Commentary, by EUGENE WATSON BURLINGAME, Fellow of the American Academy of Arts and Sciences, sometime Harrison Fellow for Research at the University of Pennsylvania and Johnston Scholar in Sanskrit at the Johns Hopkins University and Lecturer on Pāli in Yale University. 1921. Pages, 366 + 370 + 378 = 1114. Royal 8°. Not sold separately. Price $20.

Dhámma-pada, or Way of Righteousness, is the name of one of the canonical books of the Buddhist Sacred Scriptures. It consists of 423 stanzas. These are reputed to be

the very words of the Buddha himself. The Dhammapada Commentary, composed by an unknown author in Ceylon about 450 A.D., purports to tell the circumstances under which Buddha uttered each one of these stanzas. In telling them, it narrates 299 stories or legends. These stories are the preponderating element of the Commentary, and it is these which are here translated.

In style and substance the tales resemble those of the famous Jātaka Book, the Buddhist Acta Sanctorum, a counterpart of the Legends of the Christian Saints. And they present many parallels to well-known stories of mediæval literature, Oriental and European. For the comparative study of such parallels, Dr. Burlingame's Synopses, clear and brief, will prove a very great convenience. His vigorous diction suggests familiarity with such " wells of English undefyled " as the Bible and the Book of Common Prayer. The work gives a vivid picture of the every-day life of the ancient Buddhists — monks, nuns, lay disciples. It is thus, incidentally, an admirable preparative for the study of the more difficult Buddhist books in the original. As especially attractive stories may be cited: Lean Gotamī seeks mustard-seed to cure her dead child; Murder of Great Moggallāna; Buddha falsely accused by Chinchā; Visākhā; the Hell-pot. A critical and historical introduction is prefixed. At the end is an *intelligent* index, modeled after that of George Foot Moore's *History of Religions.*

In September, 1909, Mr. Burlingame came to Harvard University to pursue his studies with Mr. Lanman. It was at the suggestion of the latter that Mr. Burlingame undertook the task of translating into English the Dhammapada Commentary. He first made a table of contents of the work, giving the title of each story and the place of its occurrence in the Burmese text and also in the Cingalese text. He added an index to the titles, and an extremely good analysis of Books 1 to 4. This most useful preliminary work was formally presented to the American Academy of Arts and Sciences on December 8, 1909, by Mr. Lanman. The manuscript of the article was delivered February 5, 1910, and published soon after as pages 467–550 of volume 45 of the Proceedings of the Academy. The admirably elaborated manuscript of the entire translation of the Dhammapada Commentary was delivered by its author on January 10, 1917, just before the War.

Volumes 31 and 32. The Religion and Philosophy of the Veda and Upanishads. By ARTHUR BERRIEDALE KEITH, D.C.L., D.Litt., Of the Inner Temple, Barrister-at-Law, and of the Scottish Bar; Regius Professor of Sanskrit at the University of Edinburgh. 1925. Pages, 384 + 332 = 716. Royal 8°. Not sold separately. Price, $10.

This work aims to present to the student of religion a comprehensive but concise account of the whole of the religion and philosophy of the Vedic period in India. For the Indianist, in particular, the full and clear treatment of the mythology and ritual will prove of especial value.

THE HARVARD UNIVERSITY PRESS

publishes other works relating to India, as follows:

Sanskrit Reader: Text and Vocabulary and Notes. By CHARLES ROCKWELL LANMAN, Wales Professor of Sanskrit at Harvard University. Seventh issue, 1920. Royal 8°. Pages, 430. Price, $3.

The Reader furnishes the text for 60 or 80 lessons, and with it, the needed lexicon and notes. The notes make constant reference to Whitney's Sanskrit Grammar: see below. These two volumes supply all that is strictly indispensable for the beginner. The text is in the Oriental (Nāgarī) letters; but a transliteration of the first four pages in Roman letters is added. The Reader is designed especially to meet the needs of those who have not the aid of a teacher.

The text is chosen: 1. from Classical Sanskrit works (Nala-story, fables of Hitopadeça, "Manu's Laws"); and 2. from the Vedic literature (Rig-Veda hymns, Brāhmaṇas, Sūtras for wedding and burial). A literary-historical introduction is given for each kind of text. The vocabulary is in Roman letters, and is elaborated with the utmost care. Special heed is given to the development of the meanings (semantics: pāda, foot, leg, leg of lamb, quarter, quarter of a four-lined stanza, line, line of a three-lined stanza), and also to the etymological cognates in English, Greek, and so on (ta-d, *τό*, ðæ-t, tha-t, is-tu-d).

Parts of Nala and Hitopadesha in English letters. Prepared by C. R. LANMAN. 1889. Royal 8°. Pages, 50. Price, 50 cents.

A reprint of the first 44 pages of the Reader (see above), transliterated from the Oriental characters into English letters. It corresponds page for page and line for line with its original, so that the references of the Vocabulary and Notes of the Reader apply exactly to this reprint. With the Grammar and Reader and this reprint, the student is enabled to acquire a knowledge of the structure of the Sanskrit and to do some reading, without first learning the Oriental letters.

Sanskrit Grammar: including both the Classical language, and the older dialects of Veda and Brāhmaṇa. By WILLIAM DWIGHT WHITNEY, late Professor of Sanskrit at Yale University. Fifth issue, 1923, of second edition, 1889. 8°. Pages, 578. Price, $4.50.

The greatest extant repository of the grammatical facts concerning the Sanskrit language. A masterpiece of orderly arrangement. Prefixed is a brief account of the literature of India.

Vedanta Philosophy. Outline of the Vedanta system of philosophy according to Shankara. By PAUL DEUSSEN. Translated by JAMES H. WOODS, Professor of Philosophy at Harvard University, and CATHARINE B. RUNKLE of Cambridge, Massachusetts. Second edition. 1915. 8°. Pages, 56. Price, $1.

This book, a translation of the summary given by Deussen at the end of his monumental work, Das System des Vedanta, was first published in 1906. Since then, thanks to the learning and enthusiasm of Charles Johnston, the whole great work has been made accessible in an English version (Chicago, 1912, The Open Court Publishing Company). Nevertheless, the small book was so inexpensive and practical, that a new edition was made in 1915. The summary, although brief and compact, is yet so lucid and adequate, — in short, so altogether admirable, that it is not likely soon to be superseded by a better exposition of what has been to untold millions at once a philosophy and a religion.